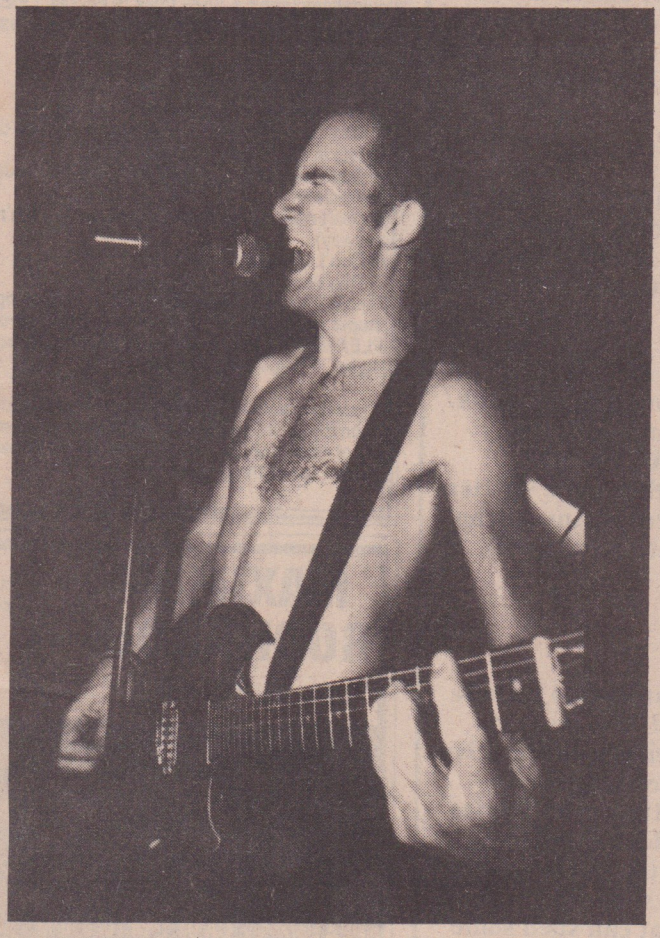
MAXIMUMROCKNROLL

NO. 66 NOVEMBER '88 $2.00



FUGAZI.

THE WORD IS...

CHANGE

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EVERY NEW YOUNG BAND

We would like to present an ongoing catalog of bands in each issue of MRR. It shouldn't be too hard for a band to put together a little package that includes 1 photo, 1 paragraph of biographical info, 1 paragraph on ideals, and info on tapes/records available., and send it in to MRR. Go for it!

BEHIND THE SCENES PEOPLE

MRR would especially like to get interviews about or articles written by people who are doing things other than being in a band. We'd like to get a wide variety of life viewpoints and modes of expression offered in these pages, so please take the initiative and share your experiences and outlooks with others.

RADIO PROGRAMMERS

Everyone who is airing a radio show that's covering the punk/garage underground should get a small piece together about your show and station. We will be running an ongoing series on such shows, running them in a 2 1/2" x 10" format. So send in some written info (typed if possible) as well as some graphics to accompany it (can be flyers on the show or collages you make up, or station logo, etc).

IF YOU DON'T LIKE THE NEWS, GO OUT AND MAKE SOME

We will be constantly looking for items and stories to include in the MRR News section. If you see some small blurb in a mag or paper that you think will be of interest because it's either informative or too insane to be believed, send it in. And, we are looking for on-the-spot reporters who can send in interestingly written news stories about activities that would be of concern to our readers. Demonstrations, riots, evictions, direct actions...we want to let the public know it's happening, because the mass media often avoids such coverage. We also neeed behind-the-news features, articles that can shed some light on the background info people need to accurately interpret the news--historical info that makes some otherwise confusing bit of current affairs make sense. Help turn this section of the mag into a vital reflection of what we see happening and why!!!

THE MEAT OF THE ISSUE

If you have an interest in doing interviews and have some thought-provoking and challenging questions to ask of bands, then go ahead and do it. Send in the rsults along with a photo, lyrics, logo, etc of the band, and we'll get it in. Too many interviewers are afraid to ask the questions that need to be asked, letting bands get away with hypocritical or deceptive positions. Let's see some intensity!

SOME WAYS YOU CAN ADD TO MRR

How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shit-workers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

MAXIMUM ROCKNROLL RADIO

CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Fri 1AM
KZUM Lincoln, NE 89.3FM Thur 11PM
WKSR Kent, OH 730AM Thurs 10PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France101.1FM Tue 6:30PM
Radio FMR Rouen, France 90.6FM Thur 9PM
Radio 5YYY Whyalla, Australia 106.9FM Fri 10PM
Radio Solar Kortryk, Belgium 101.4FM Weds 7PM

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at the address on the next page.

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BACK ISSUES AVAILABLE:
Issues # 0, 17, 20, 21, 23-26, 30, 32, 34-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issue 65-66, rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now
Ad Copy In: 1st of month
Issue Out: 15th of month

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

STEVE SPINALI
ACORNS-Promised Land-EP
ADRENALIN OD-Cruising With Elvis...-LP
BAD RELIGION-Suffer-LP
BERRURIER NOIR-Nuit Apache-45
HALO OF FLIES-No Time-45
KING MISSILE-They-LP
LA POLLA RECORDS-El Perro Salvaje-45
POISON IDEA-Filth Kick-EP
REASON TO BELIEVE-The Next Door-EP
STUPIDS-Peel Sessions-12"
V/A-Better Yet--CT Hardcore-EP
V/A-Odd Man Out-EP

TIM YOHANNAN
BAD RELIGION-Suffer-LP/BROOD-45
BERRURIER NOIR-Nuit Apache-45
CHEMICAL PEOPLE-45/GOTZ-8"
DETONATORS-TP/KINGS OF OBLIVION-12"
ECO-GUERRILLAS-45/SECRET HATE-LP
GRIFFIN-EP/FEISTY CADAVERS-EP
IGNITION-Machination-LP/LES THUGS-12"
LA POLLA RECORDS-El Perro Salvaje-45
POISON IDEA-EP/ENEMY-EP
ROSE ROSE-LP/CLAPHEADS-flexi
SEWER TROUT-45/HALO OF FLIES-45
T T TASK-EP/INHUMAN CONDITIONS-EP
V/A-Attack Is Now Suicide-LP
V/A-Better Yet CT Hardcore-EP
V/A-Eye Of The Thrashguerrilla-LP

MARTIN SPROUSE
BAD RELIGION-Suffer-LP
ECO-GUERRILLAS-45
IGNITION-Machination-LP
T T TASK-EP
BERRURIER NOIR-Nuit Apache-45
HALO OF FLIES-No Time-45
PORN ORCHARD-EP
REASON TO BELIEVE-The Next Door-EP
BIG BOYS-Wreck Collection-TP
SEWER TROUT-For President-45
POISON IDEA-Filth Kick-EP
INHUMAN CONDITIONS-EP
STUPIDS-Peel Sessions-12"
LES THUGS-Dirty White Race-12"
WORLD OF DISTORTION-LP

WALTER GLASER
ADRENALIN OD-Cruising With Elvis...-LP
SOULSIDE-Trigger-LP
RAPEMAN-Budd-12"
POISON IDEA-Filth Kick-EP
INSTIGATORS-Shockgun-LP
VISIONS OF CHANGE-LP
REASON TO BELIEVE-The Next Door-EP
BIG BOYS-Wreck Collection-TP
BAD RELIGION-Suffer-LP
V/A-Odd Man Out-EP
INHUMAN CONDITIONS-EP
IGNITION-Machination-LP
SOCIAL UNREST-Now And Forever-LP
SEWER TROUT-For President-45

DAVID HAYES
MK ULTRA-TP
NUISANCE-TP
SKIN FLUTES-TP
SOCIAL UNREST-LP
IGNITION-LP
SEWER TROUT-45
BAD RELIGION-LP
SOULSIDE-LP
REASON TO BELIEVE-EP
ECO-GUERRILLAS-45
LES THUGS-12"
V/A-Attack Is Now Suicide-LP
DETONATORS-TP
D-VISION-LP
LAZY COWGIRLS-12"

JEFF BALE
BOLTTHROWER-LP
CIRCUS OF POWER-LP
FIVE YEAR MISSION-UFO-45
GIRLIES-Pussycat-45
GUNS N ROSES-Apetitie For Destruction-LP
HERETICS-Lesbian Grudge Match-45
MEGADEATH-Hook In Mouth
METALLICA-Ride The Lightning-LP
MIRACLE WORKERS-Overdose-LP
NAKED RAYGUN-Vanilla Blue-45
NUCLEAR ASSAULT-Brainwashed-45
PAILHEAD-I Will Refuse-45
SPUNKBUBBLES-Metal Wench-45
WDM-Freedom Of Music-EP
ZODIAC MINDWARP-High Priest Of Love-EP

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PSYCHO-"Snotman"..lg/xl
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SACRED DENIAL....XL
"Boy and Girl".....$6.00

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AMENITY 7"
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Real raw ITALY ....hot..$3.50
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Great improvement wails $3.00
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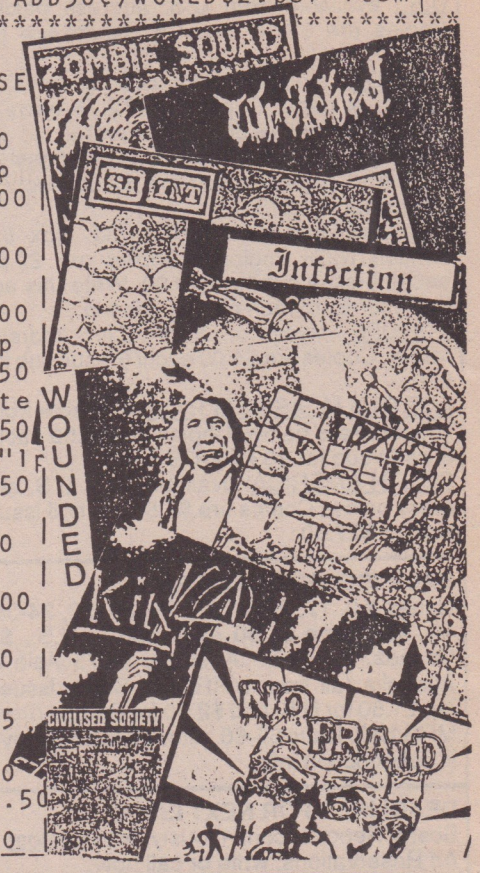

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Letters

Dear MRR and readers (especially Thai Stick),

I've always bought MRR for its great letters section and issue #63 was no exception. Each month a wide variety of viewpoints are well presented for the benefit as well as the detriment of the readers. I wanted to comment on the letter written and submitted by Thai Stick, who listed no forwarding address. This individual's letter (whether male or female) basically consisted of the sentiment that all straight edge people are sanctimonious assholes. Well, as one of Thai Stick's "drug free, militant, Hitler youth", I thought that perhaps I should write in and defend my position. I should first assume to touch on a number of points made by Thai.

1) "... it is sure nice to know some people have fallen victim to...(the Reagan's)..."Just Say No" propaganda."Thai, do you assume that ALL straight edgers used to use drugs and alcohol? I hate to disappoint you, but many of these individuals have never even tried to get stoned or high, and they've been alive a lot longer than that old fart we call a president has been in office. I used to drink (I don't anymore) and I've never used drugs (I've never been that curious), but that doesn't make me some smug asshole. Some people don't use drugs because they've seen what it has done to their parents. Others don't use them because they've seen what it has done to their friends. Maybe they don't want to. Maybe they don't want to fuck up the only body that they've got. Who knows! The possibilities are endless. Quit assuming that people are so easily led; most people are capable of autonomy.

2) The concept of being "poison free" doesn't involve our poisoned air and water. Of course, this sort of destruction is unavoidable, thanks to the big business corporations, the pesticides and the pollution due to everything from smokestacks to automobiles to aerosol hairsprays. We can't avoid that; it's already well on it's way to depleting our entire ozone layer. The idea of being "clean" involves the individual's choice to keep their own body clean of things that can be controlled by the individual. It's a choice. Look at it this way: if our environment is already so bad, why make things worse for your body?

3) "People who don't do drugs can't handle reality". Good joke! But theoretically, aren't drugs imbibed to produce an artificial high? One that could not be achieved through the functioning body's everyday means? I've always thought that drugs were taken to create an artificial world; maybe one that makes you feel better. Maybe you've got a warped sense of reality, or maybe just a warped sense of humor, but I think I handle my reality a lot better without drugs.

Finally, my closing statement. Thai, if you don't already know, it's nice to know straight edge people; you can trust them at parties with your beer because you know they won't steal it. But then again, who'd want to hold your beer for you? After all, you just knocked their Pepsi out of their hand! What you sound like is a person who is easily intimidated by the impressions of others. What's the big deal? If you want to drink, then do it; it's not my problem, and I'm not going to preach to you about it. That's not my job. I don't get fucked up; if I got fucked up, I couldn't maintain my grades at the university I attend and do the things I do. Maybe you can; you could be Albert Einstein, for all I know. All I'm trying to say is that everyone is entitled to their own opinions. I'm not going to insult you because you choose drugs and drink, but likewise, you shouldn't belittle me because I don't. Not all of us are militant, "Xed pussies" can keep a 14-year old kid from popping pills, then I think that that's pretty good. If anyone would care to send me mail to the positive or the affirmative, they can drop me a line.

Angie/ 2913 Hollins St./ Bakersfield, CA 93305.

P.S...Thai, if it makes you feel any better, I'm a girl, a feminist, AND a skinhead. Oops! gotta go feed the piranhas!

Dearest humans,

Someone in M.R.R. by the name of Thai Stick said this, "Run drugs, not races, grow ganja, not old, drop acid, not bombs, pop pills, not boners, shoot heroin, not people, Jack Daniels, not off."

The Amigo published an article entitled "Support your local drug dealer... hang the bastard!" this article got under my skin (not skinhead), 'cuz the guy who wrote it sounds like a fuckin' drug free fascist, this article is directed at him.

No one ever pushes dope on me, or tells me how cool it is, there's no peer presure at all, why? Cuz I can think for myself. But look how many people & bands complain (constantly) about drugs, for every one band that says "do drugs", there's a thousand that say "don't", I'm tired of their petty bullshit, they don't want me yelling at them saying "do bongs, shoot dope, come on you pussy, drink this beer", they wouldn't like that would they? Well I don't like some 13 year old positive pea brain tellin' me what to do either.

You, fuckhead, (author of the aforementioned letter), are completely stereotyping drug users, to you pot & heroin are the same thing, you say people who were once caring individuals have become braindead party animals, who the fuck are you to say, do you think everyone who ever did anything cool was drug free? Just as getting fucked up isn't cool, being sober isn't cool either. You seem to be riding an imaginary high horse of intelligence, just becuz you get high it doesn't mean that you're stupid, most stupid people are stupid regardless, take you for example, you're drug free & depressingly stupid.

You say all dopers have copped out, but you don't know me, asshole, & there's thousands of others who remain politically active, intelligent, & still enjoy the pleasures of dope. You don't have to be one or the other. I'm not saying all druggies are cool, but you keep saying we're <u>all</u> fucked, not some of us, not half of us, but all of us, well fuck you, dick, you don't know what you're talkin' about. Listen to your own advice & "wake up & realize".

You say dopers are unwilling to fight back & thus are responsible for the state they help keep in power thru their doing nothing, what kind of shit is this? People on drugs that do nothing are radically out numbered by drug free people that do nothing. Do you like Nancy Reagan & her crowd? Of course not, yet a lot of the creeps who do nothing but help this fascist state, are anti-druggies like yourself.

Just becuz I get stoned & you don't, it doesn't mean we have to be enemies. I'm not your enemy, Reagan is, starvation is, religion is, racism is, apartheid is, cops are, meateaters are, war is, vivisection is, the list goes on & on & on, all these problems are more important than drugs. The more attention you place on drugs, the less attention you place on the relevant issues. Just think how stupid you'd sound to someone in El Salvador, they don't give a fuck about someone getting high, they have much, much, bigger problems at hand.

About your feelings towards slavery, I agree, but just how many drug slavery rings do you think exist? Most of us in the world are already slaves to the system, in a very light sense of the word, but I doubt if even 1 out of 10 major dope peddlers uses slaves. In the third world countries, you're lucky to work at all, it's hard to turn down 3 dollars a day when you're hungry. I know people in Mexico who grow plantations of pot, & they never nor will they ever use slaves, it's completely unnecessary. You claim we're responsible for third world oppression, hunger, & murder, that's McDonalds, not us, they alone have caused more harm to this earth than us dopers.

Most anti-drug cry-babies lump all of us drugsters in one big group, this is totally wrong. An alcoholic isn't even illegal, he's lucky, his drug is at all the stores in town, is he responsible for heroin rings & cocaine plantations? Fuck no. Acid heads & crystal fiends both get their supply from the U.S., are they responsible? Alcohol, speed, & acid are made everywhere, no one dies when I fry. Pot, peyote, & mushrooms are gifts of nature, ha!ha!ha! There's no crime in using them, fuck, I could grow the shit in my backyard & you'd never know.

Cocaine & heroin are 2 of the worst drugs around, & I know it's bad news for everyone involved, but should I feel guilty over weed & L.S.D. just cuz heroin is a shitty business?

You say a druggie can not be an activist, you're fuckin' ridiculous! You say I'm either part of the problem or part of the solution, but what you consider a problem is nothing when you think about it. In fact, you're creating more problems by dividing us up. There's not enough of us to be splitting up over drug use, by the word "us", I mean people fighting for a better world, free from the shit that confines us now.

If we (me & you) were at a klan rally throwing rocks & bottles at the bastards, wouldn't our views on dope seem extremely pointless? You throw pepsi bottles & I'll throw schaefer bottles, who cares as long as we kill the fuckers, you see what I mean? Even though I'm a heavy drug user (not as heavy as I'd like to be), I'm still able to write dumb things like this, songs & music, I skate, I participate in meetings, protests, demonstrations, I'm into direct action, I'm a vegetarian, I recently stopped smoking cigarettes, I work 40 hours a week, I have druggie friends as well as straight edge friends. I don't limit myself in any area, so when you come off with this attitude like you're better than me, that I'm of no help & I'll only get in the way of things, I gotta say fuck off.

When you said "it's time for us to move on & put this shit behind us", you're absolutely correct, not in the sense of us putting drug <u>use</u> behind us, but by putting drug <u>hype</u> behind us, drugs are not the root of all evil, drugs are a scapegoat, it's time we realize it.

I hope you don't eat meat or smoke cigarettes, cuz both of those nasty habits are a lot worse than drugs, at least drugs are fun, meat & cigarettes are expensive, boring, & lame.

The next time someone offers me acid, I'm gonna score it, drop it, & have a great time. No one suffers or gets exploited over L.S.D. It's man-made, sold for cheap, & consumed, no one gets hurt except for me, but I'm 22 & fully capable of making that decision for myself.

There's millions of products sold everyday that involve exploitation, vivisection, starvation, flesh eating, cigarettes full of cancer, chemical wastes, both inside our food & in our backyards, rain forests being destroyed for the almighty world famous Big Macs, with all the earth's problems, why waste time with phoney drug hype?

You said the next time someone offers someone else drugs, that the seller should have his teeth kicked in, well a lot of us would like to kick your teeth in, you piece of positive shit. You suggest that together we can win, what a joke, you'd rather waste time pointing fingers at the stoners. Why not do something really constructive (or destructive), instead of waging a war between the drugsters & the non-drugsters. I'm not your enemy, & you ain' mine, so get the fuck off your high horse or you'll get knocked off.

Stinky Panch/ 3594 Plumbago Ln./ San Diego, CA 92154

Stinky,

Your priorities seem to make sense, as generally agree with the perspective you're framing here, though I found your "meat eaters are enemies" routine to be a bit as warped as Thai's viewpoint. Tim

Dear MRR Readers,

Being a bit behind the times in an isolated city such as Hong Kong, we have only just picked up the May 1988 edition of MRR.

CREEPING JESUS would like to apologize for not writing back to those who expressed interest and wrote to us through Paul Lee and the Alternative Music Mega Store. There is, however, a very good reason for this..... The moron Paul Lee, who is no longer our manager anyway, never forwarded any correspondence whatsoever! Hav-

Letters

ing just spoken to him after half a year of no contact he admits that he is " a lazy shitbag". The reason he gives is that he had a fight with AMM a couple of months ago and has not been back, therefore he never picked up any mail.

We appreciate Luk's interest in the Hong Kong underground scene and for letting the world know that there is some life in Hong Kong, especially with the rising number of underground bands. We don't have a copy of his report and we'd be very grateful if someone out there could send us a copy of it. We can't write on behalf of our ex-stablemates LINEOUT as we have lost contact with them.

If Marcus Greiner wishes to label us as "arrogant poseur shit" for not writing back at all, then hopefully this letter will put the record straight. If anyone is looking for reliable contacts in Hong Kong then write to us and not Paul Lee.
Eamonn Fitzpatrick/ Sunday Morning Post/ South China Morning Post Building/ Tong Chong Street/ Quarry Bay/ Hong Kong
Hope to hear from you all soon. Eamonn, Sean, Richard, Jude, CREEPING JESUS.

P.S. 1) Would you contact us Marcus and send us a copy of your letter to MRR that Luk is replying to. 2) Anyone who wrote before, will you write to the supplied address and you'll get a guaranteed reply. 3) The reason why we severed all ties with Paul Lee and AMM is becaused they ripped us off bad. They were selling the tapes supposedly for us but they kept all the cash which adds up to a great deal if you calculate 200 tapes sold at five US dollars apiece. Not that we're breadheads but just to cover the production costs of the tape.

Dear MRR, Brad Martin,

What is wrong? How can an opinion be wrong? An opinion is not a judgement. Mykel Board may have been "right", or he may have been "wrong". Does it really matter?

Brad, in your fourth sentence, you felt the need to announce yourself as a "gangster punk from L.A." Does that give you power to consider someone disgusting? Funny, someone from a gang, calling someone scum.

Please, think of the damage you may cause by calling people names. I doubt Mykel will be hurt, he seems to enjoy it, but hurting people isn't that cool. Be humble and cut others some slack, like life will be a little easier.
Stephen Hart/ Colorado

Dear MRR,

Jeezus-H-Christ-on-a-popsicle-stick! Read Board's column first as usual, and really had to laugh. Not at Mykel's antics, but the thought of where he was. Reality time folks, I cannot think of two words as inherently contradictory as "Anarchist's Convention". Pray tell, did they have the Vancouver 5 pop out of the cake? All their rhetoric will go no farther than the nearest commune. Boy, won't Mr. & Mrs. Smith be way jazzed at the thought of those Anarcho-Vegan-Lesbian-etc theories? I can picture it now, people who think that the Rainbow Coalition is right up there with the John Birchers, splitting hairs left and right: "I propose that female dogs shall be referred to as "bytches", so as not to perpetrate an anti-feminist stereotype; perhaps we should change that to "butches" so as not to offend lesbian dogs!"

Yep, Sound and Fury signifying nothing, so to speak, I tried so hard to convince myself that this was all a bad dream, but truth just had to be stranger than fiction. What this sorta thing has to do with Punk Rock, I dunno, but that's a whole other tirade. But take my advice-please! The system is not an obstacle but a tool, a tool that's only as useful as the person wielding it. Maybe by participating in society in your own way instead of isolating yourself—mentally and/or physically, you might make some change. Not using it is silence—by gum, silence is consent (OK, there's the Punk connection). Like the turtle said, Knowledge is power.

Why doesn't someone bootleg Skrewdriver T-shirts & records and sell 'em a bit cheaper. Then take the green and donate it to a positive org UNCF or an anti-apartheid org., shit, I'd call that divine justice. Picture the looks on Ian Stuart's face. I'd probably sell my pecker t'see that. It's been real. Hopalong Thrashidy

Dear MRR & Lawrence,

This is in response to the letter from Hughey the Skin (MRR Aug. '88). Your response was great, but we think the rest of your readers need to hear from some people here in Mississippi, that not all of us are like this clown-Hughey.

Who does he think he is? Like most red-neck southerners he throws around some big words like "socialism" and "communism" without knowing the true meaning. We don't know how old Hughey is, but we know twelve year old skaters who know more about socio-economic systems than this guy.

If Hughey is so patriotic then where does he get off hating people simply because of their ethnic background? This is supposed to be the land of the free - remember? If he really thinks we've all been brainwashed by a Jewish based media for the last 43 years then how does he explain himself? It sounds like he's been influenced by a Nazi based media.

Someday the day will come when a person's color, and religion will not matter. Until then we'll have to put up with people who think like Hughey-which wouldn't be that bad if he just wouldn't open his mouth.

Mississippi isn't such a bad place. We're working hard to build a cool scene, and as long as the hicks and rednecks leave us alone things are going to be alright down here. People like Hughey will no doubt continue to spout their paranoid propaganda-but we'll work hard to change the way he thinks, and perhaps open his mind. In fact, we're going to work hard to remind everyone that the Civil War ended more than 100 years ago, the South lost, and now it is well past time for everyone to begin to move ahead, and build a better world for ourselves, and future generations. Sincerely & Peace
Ashley & Robert/ No Apparent Reason/ Jackson, MS

PS Any bands that are going on tour next summer should plan a stop in Jackson (look for a scene report real soon)-by the Summer of '89 we should have a great scene.

Hi y'all

I just read MRR #63 and some of the letters raised some points in my mind. To Spot: if skinheadism is as bad as you've described it then it's even more asinine than I originally gave it credit for. According to your warped-ass view, it's your haircuts that hold you all together and not your ideals. HUH? Then why put down that one skin for being gay? You're supposed to stand by him, right? Yes, Spot, you stupid chunk of sewage, you are a racist. This may come as a total shock to you but non-racist people would not refer to <u>any</u> black person as a "stupid nigger" as you have done.

Also, if you're so goddamn, sure-fire patriotic then get your goddamn ass over here and take my job in the good ol' American Navy, shipmate, cuz I've had all that I can stand of it. I have four months left of my enlistment and I'm certain that a real patriot such as yourself could handle four lousy months serving your country. We've got chiefs and officers who'd just <u>love</u> you to work for ol' Uncle Sam. Oddly enough, I haven't seen a single skin all the time I've been in the Navy. Not one! But I'd like to thank you, Spot, you brainless whore, because you make me glad I'm not white. You give white people a bad name (I'm not black either, so don't bother calling me a stupid nigger).

To Wilum Hopfrog Pugmire: Your statement "sexism against men does not exist" is so utterly ridiculous that I can't believe you're 37 years old and could still be that fucking naive! Let's do a little thought experiment: picture the sexiest guy you can think of. Got him? Okay, now let's pretend you're an employer in need of an assistant and your only applicant has been this dumpy, unattractive, but nice guy with all the skills necessary to handle this job. Suddenly, in walks this man of your dreams and you interview him and learn that he's not nearly as experienced as the first guy but is very eager to learn. Okay? now BE HONEST! which guy are you going to hire? C'mon, spit it out! Don't be ashamed of your answer, it's human nature. I've tried this experiment on several \women and all of them without exception said they'd hire the stud. How would you like it if I called you a sexist female pig?

To Merideth: Glad to hear from a woman who sort of knows what I'm trying to say. Just because I like a woman's ass doesn't make me a sexist pig, I'm just a guy trying to enjoy a little female companionship (very little in my case). I treat any woman I take out very nicely. You know what? They hate it! Women don't like us nice, sensitive guys—they loathe us! They want the macho he-men. When you're un-muscular, quiet, and undemanding like me, you strike out. Nice guys finish last. Boy, do they! There are, of course, women who do go for guys like me, I just haven't met any yet and I'm 30 years old.

Steve Saturn knows this and his letter says as much. Before anybody slaps him down for his harsh rhetoric and terminology, you have to understand his anger and frustration. I certainly do. It hurts when the woman you enjoy spending time with (not to mention money) suddenly tells you "I don't think we should see each other any more", it hurts, goddamn it, it fucking hurts! Any woman who lays claim that only women feel that kind of hurt is full of shit up to her ears! Nobody has cornered the market on devastated emotions.

I don't condemn the women who've snubbed me (sometimes I deserved it), or passed be by without a second glance or were stolen from me effortlessly by distant relatives of King Kong. They made this choice and I wasn't it. I've done the same to women, I admit it. We're all people with the same wants and needs so it's time to drop the "I'm-a-sexist-you're-a-sexist-he's-a-sexist-she's-a-sexist-wouldn't-you-like-to-be-a-sexist-too" crap. Nothing changes. The beautiful procreate while the ugly masturbate. It's the way of the world. I'm not about to become celibate because I enjoy sex and I enjoy being with women when they're not snubbing, ignoring, or dumping me. I'll keep on slugging and losing out to all the Charles Atlases of the world but what the hell... it's worth it, I guess.

To Hughey the skin: You're an asshole, pal. Fuck you. As I said to your pal Spot, come take my place in the Navy, bud, Mr. Patriotic Nationalist Dickhead. you wouldn't know a communist if one stuck his dick in your mouth. You wouldn't know a Jew if one kicked the shit out of you (an event I'd love to witness and participate in). Yeah, I could imagine what a communist takeover would be like: Nazi Germany. Think about it, if possible, what's the difference? In Russia they suppress individual rights, set up labor camps, persecute Jews. So you tell me how that differs from Nazi Germany. Facism, Communism—it's all the same monster. Jews do not control the media any more than they own the banks (which are mostly owned and run by New England, Protestant families like the Rockefellers).

Despite what you think, skinheads can be stopped. Yeah, we know exactly who you are: you're the Klan, you're the Mob, you're the mercenaries, you're the CIA, you're the cops, you're the whitehouse—we know exactly who you are. You say "the only thing that could kill us is ourselves" and that's precisely how it will happen because that's how it always happens down through history. Believe it or not, you're nobody special. You're just the same old Jew-hatin', nigger-knockin', Injun-shootin', Jap-killin', commie-stompin', fag-bashin', shitbags that have plagued this planet since the primates began walking upright (a real miracle in your case). In the end, one of us will have to go because I wouldn't stand hand-in-hand with you if you and I were siamese twins joined at the palms, for Christ's sake! When

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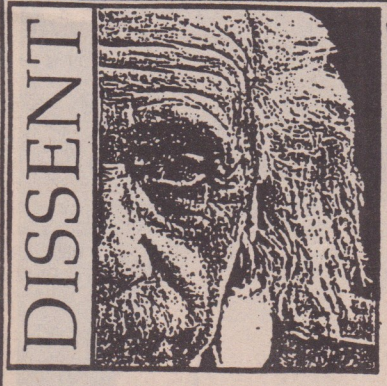

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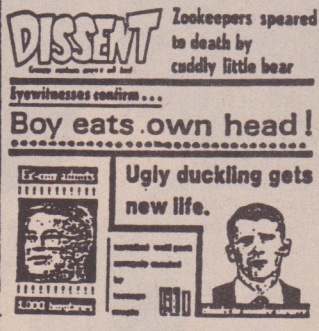

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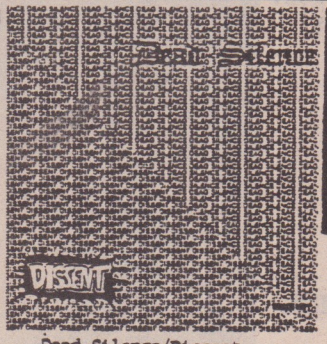

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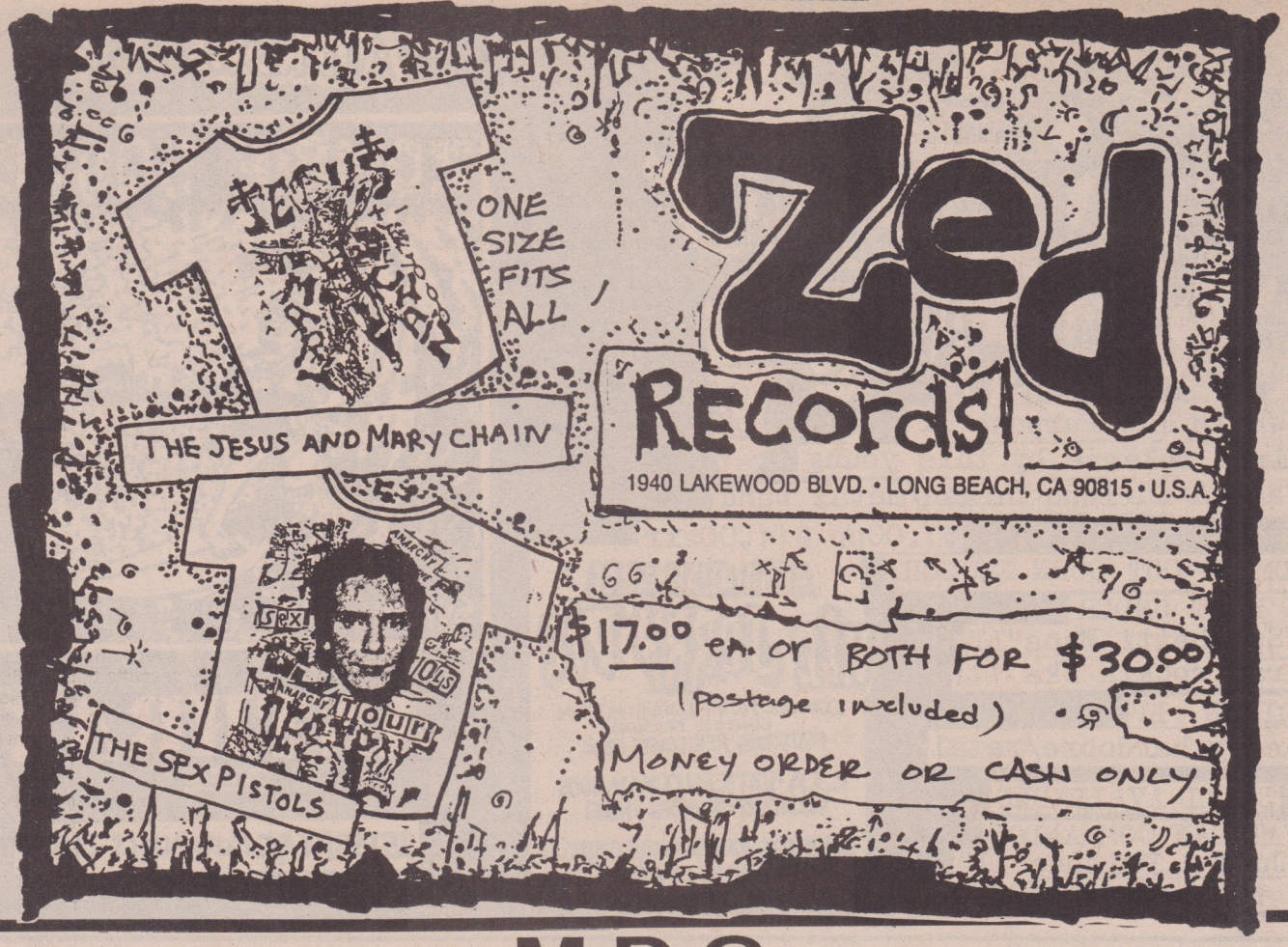

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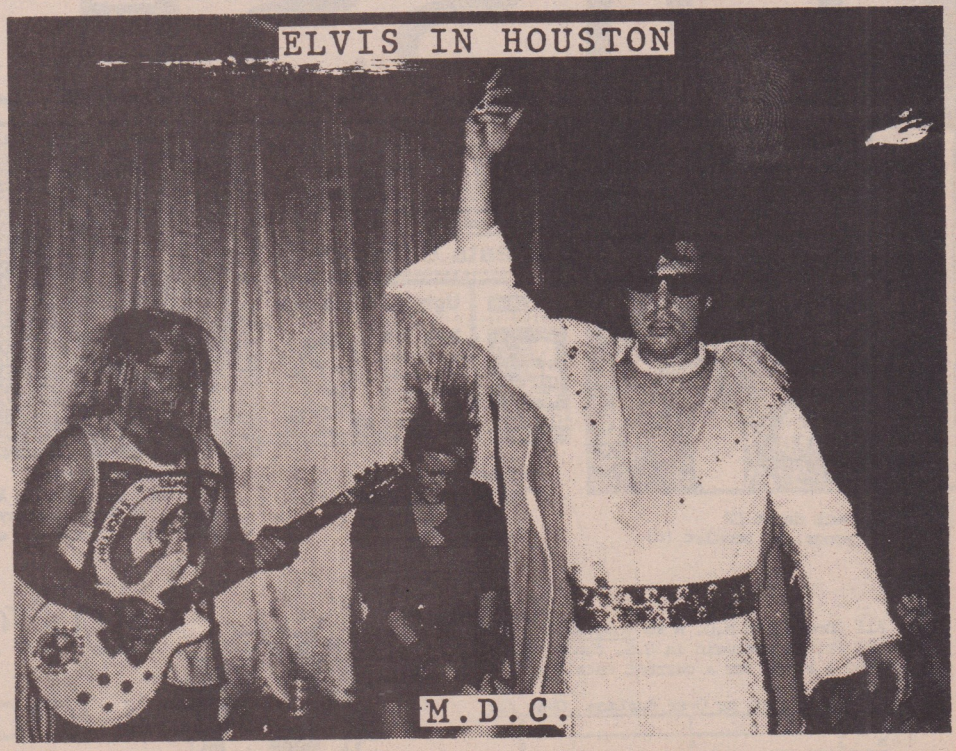

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your brains progress beyond the reptilian-stage, some of what I said may sink in and intelligence may begin to sprout. Until then, Shalom bro!

Thank you MRR, for your time and trouble. I gladly welcome any correspondence and I promise to reply. Mark Barnett/ E-DIV/ USS Conyngham DDG-17 FPO NY NY 09566-1247.

Dear Friends,

One letter in issue # 64 really made my day. Really it did. It was from a man named Mark. (And he was a "man" by the finest definition.)

Not only was I impressed with Mark's courage in writing that letter, (giving his address no less!) but it was also the bitter, humorous, angry quality that his writing had. You see, for me, laughter has always been a constructive way of dealing with rage. Mark's letter uses laughter/ humor in such a way.

I am weary of discussing or attempting to discuss basic human rights with a bunch of goddamned simians. I won't. A waste of time. You can't train hamsters to shit in a litterbox, and so you could never train Cro Magnons to over come early, well loved "good ole boy" tendencies. Thank you Mark.

Ed / 2719 "U" street #9 / Sacto, CA 95818

P.S. My band Slaughterhouse-Five (of Sacramento, not Seattle) is in search of gigs. We must have gas money up front. We must have 2 wks notice. To leave a message call Kurt (916) 448-6003

Dear Mouse,

Your column about women wearing underwear on the outside of their clothes reeked of prudish hypocrisy. Why does that set women back fifty years? You think they could have gotten away with that fifty years ago? I doubt it. And YOUR attitude is more liberated? "My view of underwear is something to prevent pantylines and keep my tits from sagging." Talk about setting us back fifty years! When the "women's lib" movement started burninq their bras way back when, the idea was that they didn't need to conform to society's rigid norms which tried to hide and disguise women's sexuality. I'm not saying everyone should wear clothes that show it all, just to be free, but don't try to tell me that YOU don't dress (and wear makeup, do your hair, etc) in a wav that you think people will find attractive (not everyone, only CERTAIN people, the ones vou WANT to find you attractive, of course). I bet vou do.

The statement that these bra-and pantie flashing women make whether they realize it or not — is a parody of the way the mainstream media presents women. They're giving those media images a big FUCK YOU, punk rock style. What are you doing to smash those imaqes? I think you should take a qood long look at yourself: at the images YOU project and at the media bullshit that you've internalized without even beinq aware of it.

"Feeding frenzy of bitches in heat"? Or cool, sophisticated, career woman? Why is one really worse than the other? Because one is just a mirror image of what men do? (Or maybe both are...) Yes, "there is more of a dimension to women than sexuality," but sexuality IS a dimension of women. And I really don't see why dedicating a song to "fucking" is "exploitation". Is fucking exploitation?

When I see women being sexually aggressive in public, I think they're helping the cause of women, not hurting it. A band like the (original) Runaways — even if thev were exploited bv their producers - presented an image on stage of women being sexually aggressive. They wore sexy clothes and they sang about fucking boys. What's wrong with women being sexually aggressive? It's a lot better than the sweet virginal PASSIVE roles women were forced into, which some women still choose to take.

Obviously the whole "bad girls" vs. "good girls" thing is silly, but to break that, women first had to say "it's okay to be bad". Eventually, maybe we won't have to deal with these restricting rules, but in the meantime, anything people do to smash any part of them by reacting against them, even to ridiculous extremes, is okay by me. Jane

Jane,

I'm really surprised at you! I was chastising women who flaunt their sexuality through the usage of external underwear while at the same time not contributing anything else to any scene.

Any women in the world can flash their panties and relish the ensuing comments, but not all women in the world are willing to contribute to any scene a piece that incorporates a form of intellectualizing misogyny.

It's fine if you believe that "bra and pantie flashing women are giving the mainstream media a big fuck you, punk rock style." But I certainly have trouble believing that Samantha Fox is telling the media to fuck themselves.

Sure Jane, I'll take a look at myself, my attire, make up and hairspray. I do attempt to look attractive but at the same time I am trying to make a contribution to the scene I'm involved with, as well as the world...You want to know what I'm doing to "smash the images of which I speak" For whatever it's worth; I'm a journalist (financial gain is not an issue or I wouldn't contribute to the zines I do). I've also promoted several gigs, put out a fanzine and maintained an alternative music organization at school. I'm also studying to be an Environmental Biologist so I can help clean up the world mankind has practically decimated.

No Jane, fucking is not exploitation, but portraying women as meat to be fucked is. A main argument of the womens movement is the breakage of images of women as instruments of sexual conquest.

Finally, you brought up the situation of women as sexual agressors. The Runaways are one of the quintessential examples of women adding something musically artistic and aggressive while at the same "wearing sexy clothes!" I have utmost respect for Joan Jett and Lita Ford. They are examples of women as creative forces in a scene dominated by men. They are not examples of the women I was referring to, they are trying to make a difference.

Jane, your opinions are well taken and respected (I always enjoy your contributions to Maximum Rock n Roll). But; I sincerely believe that effective changes in our societies customs are to come from within our minds, before our external bodies are concerned. Mouse

Dearest MRR,

Over the past few years I've noticed numerous arguments in the letter section (punk vs. skin, straight edge vs. non, etc.) but recently a great deal of hype has been stirred up by feminists who claim they are striving for "equality." While many of the letters printed by feminists have some just reasoning, the majority - in my opinion - are completely absurd. To quote W.H. Pugmire (#63), "...They (women) can kick our male-dominated scene in the balls and cure it of its deplorable catatonic state." Statements such as that are not uncommon in readers' letters. Pugmire (who purposely leaves the "men" out of "women", hence "womyn"), is a prime example of these feminine "McCarthyists" and is just one of a number of feminists who share this opinion.

Come on you guys, how can you be serious? How can you discriminate against millions of men because of a few negative experiences? While there are quite a few men who don't respect women, think about the type of girls they associate with — that's right, the majority of them are stupid, air-headed "barbies" who are just as fake and superficial as their mates. Sexism exists for both genders. Being in two fairly prominent bands in the past, I have been victimized more than once by girls who really don't care about me - just what I could do for their social status. It's a sad thought, but the majority of the new generation of hardcores (male & female) seem only to care about their own egos and social status, I thought the purpose of hardcore was to break away from that highschool mentality.

Do you expect, moreover, to bring about equality by falsely denouncing people you've never met because of their gender? I think not. No, it seems to me that your extremist ideology is just a cop-out based on some insecurities you have about men. I know many guys, including myself, who really do care but will not kiss a girl's ass. I guess what I'm trying to say is, give us men a fair chance - maybe you'll see that guys can be sensitive without being "wimps" Fair enough?

Oh yeah, anyone who wishes to order the Chocolate Grasshopper cassette - please take note of the new address - it's now $3 ppd to: Strike Back Fanzine/ PO Box 12214/ Gainesville FL 32604. Thank you, Brent Wilson, Florida (same address).

Hello Steve Spinali,

Do you ever think about what you're saying before you start writing reviews? Just what does "it was a cool idea to satirize the Get Smart TV show" mean??? How do you satirize something that's already satire in itself?? Do you think we just sit around here thinking about what trendy thing we can satirize next??? The goddamn song is NOT satire. Look the word up; you seem to be vague on the definition.

And why do you get our material to review, anyway? We've known you don't like us or our "long guitar solos" ever since the Life's a Bitch...Then You Die cassette back in '85. We're a guitar band...why give our review to someone who hates guitars"..and don't give me that shit about guitar solos and overblown egos until you've met us or seen us live. Maybe I'll go chop off a couple fingers so I can fit in with the sound of the rest of the punk bozos in the continually-dying-under-its-own-hypocrisy punk scene.

And Just because side 1 is "hummable", does that mean side 2 has to be "catchy"?? It's fuckin' metal or punk or something... it's not supposed to be "catchy"!!!! Would you criticize "Bleed for Me" for not being as "catchy" as "Moon Over Marin"?? Just what the fuck do you mean to say??? I don't think you really know. Don't attempt to review stuff you have no capacity for; it does everyone a disservice.

You did get one thing right. Our guitar sound (my) is weak overall. We worked too hard on the drum sound and it cost us guitar crunch. But it's rare to find a record that has good sounding drums, bass, and guitar all in one. I give the best example I know of so far as the CRUCIFUCKS first album: but then Doc's high-pitched, cutting voice clears out a lot of the midrange so you can stuff more in there.

Anyway, I agree with your overall assessment of our record — We're still trying. But just what is all this other nonsense about "satire" and "catchiness" and "long guitar solos"??? You seem to be writing around something.What do you really want to say????

Does anybody get the pink money cover thing?? It's concept not satire. If there's a next time you write a review on us, please feel free to call or write... I'll answer any questions, or explain any details. Disturbed,

Danny Sleeze c/o CERTAIN DEATH/ 12156 Greenwood Ave/ Blue Island, IL 60406

Dear Danny,

Your letter demonstrates one of the hazards of writing record reviews: people have different tastes in music.

But in writing about yours or anyone else's records, a reviewer must express their gut-level reactions. That's just honesty.

You see, just because I've expressed some opinions on your 45, in which you've obviously invested a great deal of yourselves — emotionally and financially — doesn't invalidate you, your music, or your ideas. Frankly, I hope you continue to perform your own style of music, refusing to bow down to trendiness or the weight of other people's ideas.

The key here is that your reactions are just as valid as mine. Independence is what punk's all

about. I sincerely thank you for your input.
Steven Spinali

Dear MRR,

Here I sit, writing a letter to MRR & getting paid for it. (I have a job working for the State of New Jersey- lucky me!) I was pretty desperate when I took this job. Unfortunately, my job is located on an Air Force Base. One thing that I've learned- for every 8 hour day these military morons only work about an hour. And even better, my building is located near the bomb storage area. I hate this job, and I make sure all these people know that I'm not one of "them". Enough bitching about my job, now I'm free to bitch about what's really irking me.

Over the past year, I've moved a few times, and experienced four very different scenes: Boston, Providence, R.I., New York City, and finally,Trenton N.J.. And after all this, I'm really depressed. Especially now, I know no one. I've been in Trenton for two months now, and go to City Gardens regularly, I've walked up to people and have tried to start a conversation, but these people make a lame response and all but walked away. I'm sure there are some cool people who hang out there, but I've yet to meet them.

It's all so clique-y, which is my main complaint. Not just here in N.J., but in all the scenes I've been in lately. You see a punk kid walkin'down the street, and you give 'em a dirty look to show them how tough you really are, instead of trying to be friendly and maybe actually making a new friend. I know I don't walk around with a permasmile all the time, but at least I make an effort. I don't know how to say it exactly, but it seems that the punk scene is cold, uncaring, and sometimes superficial. Now that I have let my hair grow and it's no longer multi-coloured, everyone treats me different, punks included. That's pretty pathetic, but it's true.

I must sound like a total bitch-bag, but I'll feel a hell of a lot better, so I'll keep on. Everyone says that their scene has gone downhill, and when I lived in Boston I could see it happening there because I had been there when it was hoppin'. But one person can't make a change, and I know this sounds repetitive, but something's gotta change or else it'll all fall apart. If that happened, half my life would be missing. Yeah, well, enough bitching.

By the way, I have a narrow- minded, preppie, jock for a little brother. Does anyone want him? He's free, and it'd be nice to get rid of him. He's another thing that makes my life difficult.

Anyway, I've got another two months left here in Trenton, and then I'm moving back to N.Y.C.! I'm a photographer, so if any bands want some pics of the band, let me know. Sept. 1st I'll be moving to Brooklyn, but my mom will forward anything.

Oh yeah, I'm gonna start planning a trip to CA, 'cause I really want to check out Gilman St. shows and the Bay Area, so if anyone could tell me cheap places to stay, and cheap modes of transportation, I'd really appreciate it. Also, I hope to get over to Australia next summer, so I'd like to get in touch with some people before I go; I should be heading to the Melbourne area.

Thanks lots for listening to my spewing of shit; I could go on and on, but I'll call it quits here. Take care and kill all Republicans!
Jen Savarese/ 271 Glenn Ave/ Lawrenceville, NJ 08648

Hello MRR!

I'm sure (and I hope) the following letter will attract some attention from the specific persons and bands I mention. Before I start, I would like to remind those reading that I do not wish to slander the bands I will name, I would simply like to raise what I feel are some pertinent questions and comment on some observations I made at a recent show that I found rather disturbing.

On July 4th of this year, I was present at a show in Cleveland, OH featuring YOUTH OF TODAY, BEYOND (I think), and CONTROL. Friends told me all three bands were of the straight edge vein, however, I do not know and cannot be sure that BEYOND carries such an ideology.

A large amount of energy at the show was devoted to making sure the audience knew where these bands were coming from, especially Control and Youth of Today. Some would call it preaching, but I would much rather call it "stating the band's position on certain issues." Both Control and Youth of Today either explained what a song was about or devoted the song to a specific person for one reason or another. I find nothing wrong with such action and actually enjoyed being able to get a feel for the messages these bands had to offer. I did find (call it my perspective if you will) an air of hypocrisy surrounding the bands, their message and the whole show in general.

To begin with, when I hear repeated comments from the bands concerning alcohol and its degenerative effects, and the utter importance of abstinence from this drug in making a positive change in the world and then noticing that the whole show is taking place in a bar...an alcohol serving establishment...one in which many people go to for the sole reason of getting fucked up, I begin to question the sincerity of the bands message. I do not understand how one can state such a message SO adamantly and with such energy and in the process support one part of the alcohol institution.

I can see two lines of reasoning, both flawed, which could lead to such action.

One is the statement that being straight/ having that ideology/living that lifestyle is a very personal matter and thus not intended to be an ideology that fights a system, or an aspect of culture and is therefore excluded from my earlier criticism. This to me is perfectly acceptable, unfortunately, that reasoning does not fit into the reality of my argument. In reality, ie, at the show, the bands that played were definitely taking their message across a personal level and bringing it up front and in the faces of all those watching, many of whom loved it and sang along. The bands that played were and, in my eyes, still are concerned with "making a change," if I may borrow a quote. The moment a personal ideology is brought forth to the masses, it becomes a focus for change...systematic change...I mean 'change our culture' change...like a movement type change. Therefore,if you're going to state your ideology, it's gonna form a movement, and if the actions of your movement (playing at a bar for a straightedge band, working at a slaughterhouse for a vegetarian. etc. etc) don't match your ideology, you're screwed, and I'll call it hypocritical.

Line of reasoning number two. Now remember, we're trying to justify being a straightedge band and playing in a bar. It goes something like this..."Sure I'm straight, and the whole world should be straight as well, therefore I'm gonna play at this bar, use their PA, have tons of underage kids come in that won't buy any beer and have a good time at the expense of the bar, who won't make much money anyhow." In other words you're exploiting those you're in disagreement with. I really don't think any of the bands that played are interested with this line of reasoning. Why? Because exploiting (the aforementioned train of thought) and "making a positive change" (something repeated many times over the course of the show) just don't mesh neatly in my book. I'll admit, I'm giving the bands credit here and assuming none of them are up for the exploitation deal. I'm sure they'll write in and let us know.

While I'm at it, the idea that "our message is so important that it doesn't matter where we play" falls under my criticism as well. Look at the actions surrounding the message...playing at a bar. Your message...something that all movements have...is immediately faulted. We're back to argument number one. You have a message, therefore you're a movement...therefore you, whether you want it or not, are creating change, but to play at a bar is hypocritical of that change.

Ultimately the question..."Is there an end to your means?" comes fully into play here. It is my opinion that the bands present at that show. and those "straightedgers" present that agreed with what the bands had to say, should all do some heavy thinking about what actions their idealogy leads to and what the resulting consequences of these actions do for the idealogy.

More observations. To paraphrase the singer of Control. (Okay everyone, we don't need any fuckin macho attitudes at this show!) Good enough idea...later in the set... (I know alot of people out there talk shit about the band and our friends...If anyone EVER talks shit about me or my friends they're going down.) OOPS! No macho attitudes, then a threat to the shit talkers ...sounds fishy to me. I also heard a quote in a song or maybe something said between songs along the lines of (we gotta love)??? Something doesn't seem to fit somewhere. Another note before I go on...Can someone from Control (preferably the singer) explain to me the actions that took place during or maybe after the latest YOT show in that area...what's this I hear about a certain member of the band giving a female a "flying body block" for an apparent disturbance during the show?

A question for Ray of Today (I think that's the singers name), and vegetarians in general...Where is the basis for such high strung morals? I wouldn't have asked that question (I've had many such discussions with the local Hare Krishnas) but I found it rather insulting when the comment was made (This song is for those people who know the difference between good and evil. I mean those people that don't eat meat and who don't do drugs.) Once again I had to paraphrase... somebody was videotaping the show, maybe they'll help me out. To make a comment like that is a statement of pure egotism...the old "I know what's right" line. I didn't like it and unless it can be justified I won't accept it.

Back to a more general argument for the bands and I'm sure quite a few straightedge types out there.

It is very enlightening to see people trying to improve themselves and their lives by going straight, and I am glad that such a train of thought started. I know for a fact it has done wonders for great friend of mine (who, by the way, is a great drinking partner...despite the fact he doesn't get drunk..how goes it Gordon?). However, the bands mentioned already take the ideology past a personal level and cry for "A change." It is this "change" that I'd like to discuss next.

It seems to me that I agree with the bands on at least one level...The old "things are really screwed up on this world and lets all make them better" level. I depart from the straightedge idealogy here.

The argument can be boiled down to this. There are many more important things to change in this world than whether one drinks/smokes or not. Obviously, YOT and Control disagree. It is futile to attempt to change an aspect of culture that has been around since culture evolved, ie. doing drugs. Not only have the ceremonies related to fucking oneself up unified humankind in many ways, it still does. Anyone who drinks knows half the fun is not getting drunk, it's socializing with those around you.

Apart from the futility of the straightedge movement (not the futility of being straight, mind you), there are other threats to mankind that obviously need more attention than drugs. There'll be no straightedgers left, if there is no world. That one is pretty obvious...so I ask, why put all this energy into touring around the country telling people about the evils of drugs when a very true danger exists? Humankind has existed to this day using alcohol and drugs and it will continue to exist with them playing a large part of culture. The much more pertinent question is how long can humankind exist with nuclear weapons and pollution that is likely to destroy a life sustaining ozone layer? These aspects of the world need change much more than the global use of drugs.

One more quick comment to YOT, I just received word from a friend who saw you play in Dayton with the Vandals. She said there was not

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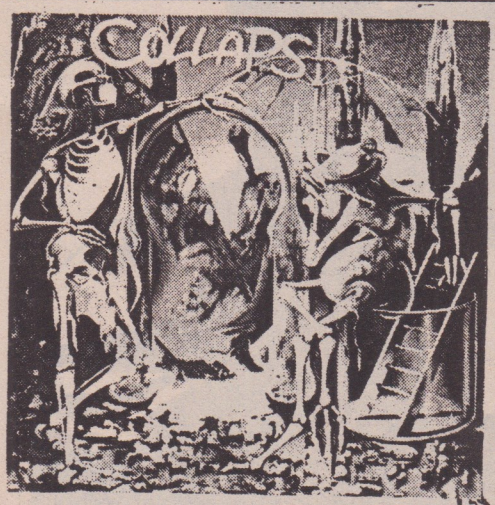

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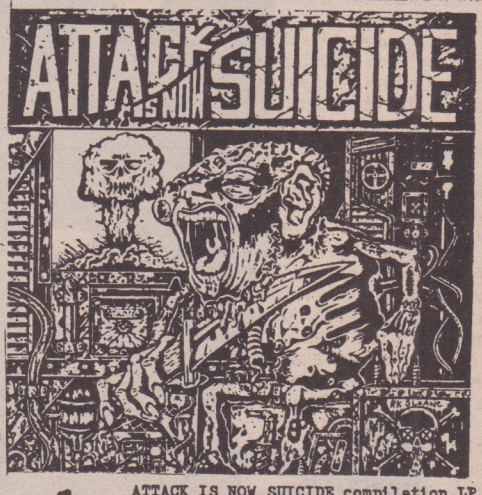

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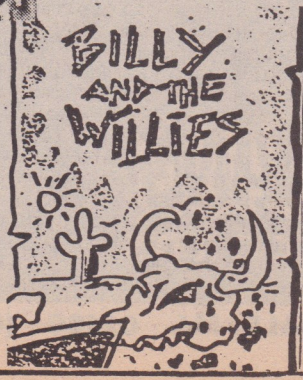

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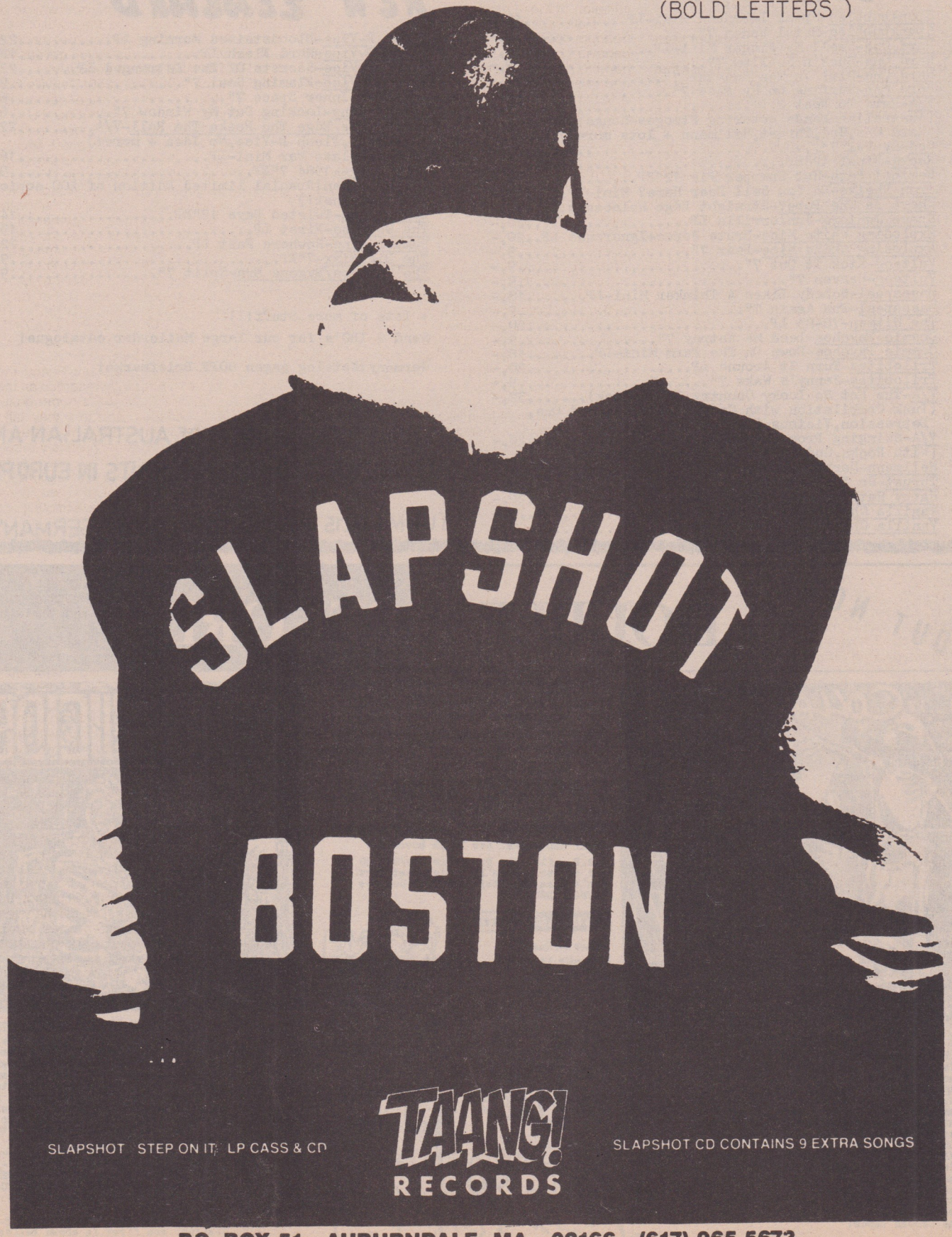

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Letters

one comment from the band about being straight, not eating meat, etc. If you're a band that is true to yourselves and your goals, why are you so quiet when you get around a scene that is predominately full of drug users and open for a band that comes from the "get drunk and have fun" era? I mean to stick you in the corner with such a loaded question, if you had a change in motives between Cleveland and Dayton just let us know.

If you wish to comment on this letter I ask that you do so in the public's eye here on pages of MRR and not to me personally. Hopefully many more points of view will be expressed this way. If you do wish to contact me for a reason other than the letter write to: Jay Diffendorfer/ 94 Franklin/ Athens OH 45701. I thank you all for your time.

A quick comment to Kevin Seconds...I'd write him personally but I don't know where he lives. Please, don't pat my good friend's butt again and say "Later honey," she's a very respectable person and deserves much better treatment than that. Cincinnati, Ohio (after the show) if you forgot.

Hi,

I'm writing to all those people who say the hardcore/punk scene is dead. I find it difficult to understand why anybody who is even remotely involved in the scene can believe that it is dead. I suppose I'm referring to Dave from Charlotte, NC in #64 who agrees with a clerk at Milestone Records that the scene is dead. Dave, why bother with your distribution service, Signs of Life, if the scene is dead? Hmmm, I fear we'll never know.

If the scene is in fact dead, or in the process of dying, there would be no such thing as Maximum Rock'n'roll magazine in circulation around the United States (and elsewhere). To those who whine that the punk scene is dead, I scream at you to go ahead and grow your hair and buy a three piece suit, but I'm sticking with one of the few things I believe in.

Things (like the scene) only die when they are no longer supported, for example the kid who is suing Gilman for $16,000 because he broke his arm in the pit — unbelievable! Anyway, as long as there is at least one place for hardcore/thrash bands to play and for people to go see them, the scene isn't dead. Thanks for letting me complain.

Whoever, San Francisco CA.

MRR,

I have been watching a program called "Teenagers Out Of Control". It's all about parents of teenagers who become addicts and abusers. The bottom line is that to these quivering parents, any difference noticed in a child (behavior, attitude, image, friends) is wrong and should be viewed as a threat. Now I can't say much about owned (under 18) people, but what that translates into is that mainstream parents are reclaiming kids through expensive reconditioning centers. It also means that I am looked at as a completely despicable fill-in-the-blank because I have a mohawk and I dress as non-conformist as my tastes desire at 23!

On the one hand I blame punks for being prejudiced against and abusive to mainstreamers and for fighting amongst ourselves. This makes oppression imminent and continuation next to impossible. On the other hand I praise punks and other victim/victimizers for finally bringing family, individual, criminal, gang, and social abuse/addiction out of the closet. At least it can be examined now.

However, now that we have opened the blind eyes of our religious, government, and economic leaders, (owners) they are pretending to cure these diseases. What they are doing is making lots of money raping addicts/abusers and simple users (of drugs and any social illegality/immorality there are many consenting adults who are neither abusive nor addicted). They are destroying individual expression and creating more clones who will grow up and enforce the same indiscriminate rules. These persons also do not realize that their dictatorship and intolerance are the very first cruelties which lead to more insults and abuse and generates through addictive cycles and abusive transference the horrendous, almost indescribable horrors that righteously occur today (most abusers are highly righteous and believe their rationals of victims deserving abuse - an imitation of these dictators).

Political, image, and creative individuality / freedom does not need/ dictate addictive abusive behavior, but these people think these things go hand in hand. (Elite criminals like drug kingpins and weapons merchandizers will do anything that is illegal for money and anything that is criminal for power/control, and they look conservative to get away with it. This is only different from religion, government, economy by the definitions of legal and illegal. We know that the judicial system doesn't work as theorized and cops are abusive to those who don't have the money or power to get around. So organized street gangs have their colors and codes, addicts have their excuses, and abusers have their extensive, self-elevating rationalizations. But independents are individuals. We have many different philosophies and behaviors. We have no strong political voice because of this and because we are identified with the others. I am writing to you because I feel it's time to lobby for identity. I want to be able to look and think and be like me, unmolested. I don't want to be accused of drug abuse and herded into correctional institutions and hysterical meetings because I use occasionally, not dependently. I don't want to be annoyed by sexism or raped or accused of being inferior, I don't want to inflate my ego to cover up for the fact that I'm insecure because I've been told and it's been chronically insinuated that I'm stupid. I don't want to become elitist so that I don't feel inferior. I don't want to play these games of judgement and condemnation, and I don't want anyone else to either.

Unfortunately I feel that punks want to remain persecuted so they can hate mainstreamers. So, since I am too fucking poor and inferior to make these claims myself, and since I am selfish enough to want these things for myself and everyone/thing else, I am asking you, my alternative leaders (it goes with the position), and your peers to lobby for me. Make it clear to the external groups that individuality and non-conformism is not necessarily criminal or "sinful". Stop just trying to sell me things I can't afford anyway, and stop just being a bitch and glory forum. Get in on the action. Make a stand for me/us. Dead End

Hey fellow comrades:

Faced with conflicting emotions about thrash-metal/ speed/ whatever? You really dig the music but hate the lame sexist/ racist/ basically shitty and moronic lyrics and/ or brainpower behind same? Don't want your politically and musically correct friends to find that EXODUS album among the CRASS and 7 SECONDS stuff in your collection. Well,I know a way to enjoy these platters while soothing your conscience.

First, get a buncha blank tapes (make sure the manufacturer doesn't support nuclear weapons or have operations in S. Africa). Then find a friend (or a friend of a friend or that long-haired dude that you had a P.E. class with during 10th grade with a big metal collection. Give him/ her (yeah, females do have enough balls to like thrash! And maybe I should rephrase that...) the tapes and have him/ her record the stuff you want. When you get the tapes back, take them and mosh to them in the privacy of your own home. This way, not only will you be able to enjoy the music you inexplicably like, but the artists and opportunistic labels behind it will receive not a penny.In other words,YOU ARE SCREWING THESE ASSHOLES!!! You can also do this with bands that have signed with a "major" or have otherwise "sold out" (e.g. DRI, HUSKER, GANG GREEN, DISCHARGE, any Combatcore band) or bands with shitty right-wing/ fascist attitudes (SKREWDRIVER, S/MOD, AGNOSTIC F., nazi skinhead bands) and related bands (NUCLEAR ASSAULT, ANTHRAX). Also, these tapes are easy to hide in dirty laundry or the water closet in case your hardcore friends come acallin'.

Of course, this won't be easy- I myself am facing harassment from major record companies, "hardcore" metallers, and various members of SLAYER- but this is an efficient way to get that thrash without adding to the "artists'" ill-gotten gains. And for a much cheaper price I might add.So what are you waiting for, get out there and START TAPING! Not so seriously:

Marky Hyman/ PO Box 2256/ Danville CA 94526

P.S.Let me plug the tape label of the guys that I'm sharing da Box with (until 11/17, when I move to Gay Paree). It's known as Jevohah's Scrotum Tapes (or JST for short and to avoid over-zealous "confiscations") and they'd probably like it if you could send in some HC/ punk/ 60's retread/ experimental/ Very Weird Shit, either demos or live stuff or whatever. All material is considered, and all bands on a tape will get copy of same. Profits will go to either the NMCensorshipFund or the John Brown Anti-klan League (I'm not too sure about which. Maybe both) and they hope to put out a record if/ when they get enough dinero. Bands they'd really like to hear from: OPERATION IVY, YEASTIE GIRLZ, BREAKAWAY, NOBODY'S HOME, OI POLLOI, ARTLESS, CYNICS, BONGWATER and RAMONES (Good luck on the last one Dave H)

P.S.S. Speaking of Dave H and the John Brown League, he recently recordcd an interview with them on KPFA (MR&R's home base,YAY). It's about 30 minutes, and in it they talk about recent racial incidents, the alarming trend of how the Klan is organizing among white youth and the US. Nazi Party, and even on how not all skinheads are fond of nazism and their image becau se of it, along with what's being done. If you want a copy, just send a blank tape and 50c postage to the above address. Peace.

HI,

This is Brob from Belgium comin' to you with some thoughts about organising gigs. A couple of years ago I started organising hardcore/punk gigs in my hometown (together with some friends) under the name TCHC. When the hall there got closed down (after a raid by the police), I joined the SMURFPUNX collective in Aalst. Here we organise quite regularly in an independant alternative cultural center. We have always organized gigs for local bands as well as for foreign bands. It's our policy to put on bands who we think have something to say (that has turned out worse than we thought sometimes, but mostly we were very pleased). We always try to inform ourselves quite well about the bands. We also think that we (the collective) should decide what bands we put on. This means we try not to follow trends and we don't always put on bands that are very well known or who are very much in the publicity...We never work with contracts or agencies. Bands get decent meals, drinks and a place to sleep.

Since a few years people seem to know us now and quite some people contact us. The supply is mostly bigger than we can handle wanna organize too often either (risk of raids, complaints. mental fatigue; not wanting to spoil the audience).

Now what's the problem? Lately there's an enormous amount of American bands coming over to Europe. So far nothing wrong. But there's a snake in the grass. A lot of those bands go through agencies. "So what?", you Americans might think well, this is a blow in the face of all of us independent organizers who want to arrange things without those money-grabbers in between. I think you people (or some of you) have the attitude of "C'mon, let's go and grab some money in Europe! you want to be sure to get your money no matter what. We don't stand alone if I say we don't wanna work with agencies. If you decide to do so then keep in mind you'll play in big halls where people pay high entrance-fees, where there's no contact between band and audience, where you will play in front of apathetic, mindless consumers; yuppies! I hear you say "We don't wanna lose money!", well, there's no need to.

Letters

There are people who are able to organise big tours on a friend-to-friend basis (trust you know?). I'm not saying everything's a bed of roses but there's enough bands who did it our way succesfully. Hardcore/punk started as an alternative to big rockstar-business, no? Well, you're not very alternative if you do go through agencies. Since there's so many good bands in the States it would also be considerate of you not to keep a competition of "who has done the most European tours". Why is Scream coming back after 6 months? I can imagine they liked it here, but honestly: leave some space for others, guys...

I would also like to say a few words to the "promoters" here in Europe. You people know the different scenes here very well. Please try to arrange gigs in independent clubs as much as possible! Perhaps you won't make the same kind of money but remember: "This is hardcore!" I still think there's something wrong if you want to make money out of it, if you wanna live off it. Why is it that one band plays nothing but independent clubs (and breaks even) and another plays all the big venues? Also try not to put clubs up against each other.I don't think it's good to announce a tour months in advance. You only start a competiton between the clubs and you create trends in the audience. One month (or more) they talk about nothing else than band A and when A has toured they forget all about them and throw themselves into a craze about band B. For instance everybody's talking agout Fugazi and everyone wants to see them even if 80% never heard the music but are just anxious to see Ian Mackaye. That's just plain consumerism to me!

Well these are just a few hints to make it a bit more humane, friendly and attractive for everybody. We shouldn't be doin' business but just helping each other...Criticism, opinions, comment...can be sent to me personall (as I don't read MRR too much). Thanks for lettin' me use your space,
Brob/ Tennisbaanstraat 85/ 9000 Gent/ Belgium

Dear MRR,

I just picked up a copy of the September issue of the mag and thought I'd write to "correct" some of the "artistic license" taken by a couple of your contributers. As to John A and the Scottish scene report, I was at the gig he mentions. The "minor hassle with a skinhead" consisted of several scuffles throughout the gig with around 6 skinheads (all fascists) who decided to attack a friend of mine who desired to dance on the same dancefloor as themselves (God forbid). Most of the audience (in a stirring display of unity) stood by and watched. Everybody in Edinburgh (including John A) knows who these skins are and their fascist tendencies (gig bashing, wearing National Front T-shirts etc.), so why didn't they do anything?

As for the Political Asylum (whom I'm a member of) LP, it's not quite accurate to say that "we can't find anyone to put it out." It was originally going to be released on a Scottish label called Big Noise, but we parted ways when they informed us they were looking for a licensing deal with a major label (apparently CBS and Phonogram are interested). When we have finished mixing the LP (around October time) we'll be looking for a new INDEPENDENT record label(s) in Britain and abroad to release the LP, but don't hold your breath.

I had to smile at Mykel Board's column. I too was at the Anarchist convention in Toronto and stayed at the same house he did (thanks again Al, Sean, Ruth and George, but you already know I love you forever!). I'm even a vegan (so lock up your wheat). I actually thought Mykel was pretty sweet all in all. He never once tried to insert his fist into my anus, and while he did walk around for the first day with a chicken bone in his mouth (nobody I saw seemed to care) he asked the people of the house if there was a safe place he could discard it where the resident cats wouldn't get hold of it and choke. Mykel Board animal lover shock horror!

Al at the house did play me some of Mykel's new LP, and gosh-darn-it, I LIKED the music.

I thought the convention was rather amazing all in all. I met a load of lovely people there (hello to you all), went to some excellent workshops (despite the limitations of size) and generally had a wonderful time. The amount of organisation put in to make it all work was incredible- Anarchy in Action?

This letter is actually being written from mainland Europe, where we are "on tour" (urgh, I hate that phrase) at the moment. (August). So far we've played in Italy, Switzerland and Germany (with Holland, Belgium, France, and Spain still to go) and are having a wonderful time. I'm running out of superlatives to describe some of the incredible venues (all squats or youth centres) we've played in and people we've met. In Rome we played in a huge fort! I couldn't believe it, like us squatting Edinburgh castle! At one of the gigs in Switzerland the folk there squatted a railway station just for the gig. Everyone moved in, set up a bar, food, the equipment etc, we (and 5 LES from Belgium) played, then everyone moved out again, leaving the police totally bewildered! The railway station was in use throughout the evening! (In the room next to us people were sorting mail). Hello and lots of love to everyone we've met so far in Europe (and will do so in the next month). You know who you are, and thanks again for everything. People out there please feel free to write/ communicate. Take care,
Ramsey/ 3 Balmoral Pl/ Stirling Scotland FLC 8 2 RD

P.S. Vinny of Apple and Justine Fitzpatrick- what ever happened to you?

They don't give up do they?

Fascists, I'm talking about and there's a lot of them about, as well you know remember Franco's Spain, Italy is well infested with them. Even now armed fascists roam around causing havoc. The Orange Order in Northem Ireland who are supported by the DUP (one Belfast DUP councellor, George Seauright, even went so far as to call for the council, to buy incineraters to burn the Catholic people. But wherever Fascism and its like lurks, you will find resistance, the FIA/CNT over the past 50 years, assassinations of prominent members of Franco's government, the Gogliardo Fiashi of Italy, the IRA, even small unarmed groups fighting fascist police forces. The BZ's in Denmark, squatters in Holland, the COB workers group in Brazil. Italian anarchists cutting down power pylons in the mountains, strikes, boycotts, demo's, publications, like Black Flag, Direct Action, Class War, even MRR!

Resistance exists all over the globe and at all levels. As for you you Hughey, you don't even know what you're talking about do you? We'll be and in hand in the end? Wanker you're the enemy, get used to it.
Tim/ Plymouth Anarchists/ England

Dear MRR,

I felt compelled to write after reading William Campbell's pack of lies about the IRA in your August letters section. I'd like to clear some things up, mainly for the benefit of your readers who possess a sincere interest in the fate of Northern Ireland but little knowledge about it, who might otherwise be misled by what Campbell said.

Perhaps the most laughable is his accusation that the IRA are not politically motivated. It might be an easy thing to write in a letter, but I'd like to see Campbell tell that to the families of the 10 martyrs who died in the 1981 hunger strike, and to the famines of the other volunteers who have died, or remain imprisoned (interned) without trial at the hands of the British. In light of the facts, it becomes difficult to characterize the IRA as little more than a street gang, as Campbell has done.

Campell makes another error in discussing Sinn Fein. Most Irish Republicans do not support Sinn Fein simply because of their Socialist platform, but those same people continue to actively support the IRA and their goal: withdrawal of British troops and the reunification of Ireland.

Most Irish people are in favor of a United Ireland. Campbell fails to mention that in 1981 two IRA volunteers, Bobby Sands and Kevin Doherty were elected into Parliament by the people.

Campbell also refers to the violence that was present in Northern Ireland before the arrival of British troops in1968. However, he does not even seem dimly aware of the seven-century-old history of repression by the British in Ireland which is responsible for that violence. The reason the British were initially welcomed by "the Catholic women of Derry" was because when they were first sent over, it was supposedly for the reason of protecting Irish Nationalists. Within two years, however, they were raiding homes of Catholics, arresting and shooting those who they were originally supposed to protect. In 1972, they murdered 14 civil rights demonstrators in Derry. (The marchers had been protesting against internment without trial.)

The fact is that Britain's policy toward Ireland remains one of repression. It remains one of lies, torture, broken promises, racism and blatant injustice. However, America, for the most part, coddles Britain. Campbell's understanding of the situation, although from Ireland, is typical of most American politicians and journalists. The IRA continue to be viewed as "terrorists" when they target members of an occupying army. When Joe Kennedy was in Belfast recently, a fed-up British official asked him "why don't you go back to your own country?" Kennedy replied, "why don't you go back to yours?" Bravo Joe! Sinn Fein,
Sheila Mahoney/ USA

Dear MRR,

I can understand some of the sentiments in William Campbell's letter against the P.IRA I cannot fathom his reasoning or certain of his facts.

His letter contains numerous factual errors and miscalculations as well as giving a completely biased and badly thought out point of view of what the Provisional IRA stands for. He states that calling the IRA politically motivated is bullshit, and that their main activities are kneecapping people whom they don't like, and extorting money from building sites, etc. If the IRA were only interested in money and a "supreme gang" image then why have 401 British soldiers as well as about 200 RUC men been killed since 1968? It is far easier to kneecap your own dissenters than to risk death by ambushing British army patrols, or attacking heavily armed RUC personnel.
The IRA have issued countless warnings to petty criminals in Nationalist areas that joyriding, robbing old age pensioners and muggings will not be tolerated. They have also granted amnesty to numerous petty criminals who when asked to give themselves up, did - kneecapping is always used as a last resort only. It is not something which is always going to win the IRA friends amongst the victim's family - but what about those who he/she has already harmed???

Sinn Fein's political development in the south of Ireland has been growing rapidly since the H-Blocks crisis of 1980-81. The fact they got only 2 percent of the vote is not at all indicative of the support they command. In many constituencies Sinn Fein did not put up candidates; when in fact where they did put candidates up they did surprisingly well for a socialist party. Two percent nationally relative to how many candidates they put up was quite good. In the last local elections in the north, Sinn Fein almost toppled the "SDLP" as the main nationalist party, a tremendous achievement against all the odds, like consistent British Army and RUC aggression directed against candidates, arrests of party workers, verbal and physical abuse before, during and after elections, confiscation by the RUC of posters and election material, etc., etc.

The British Army occupation in Ulster (not Northern Ireland as William Campbell calls it) is the main cause of the problem and it is a very simplistic problem. They are supposed to be a

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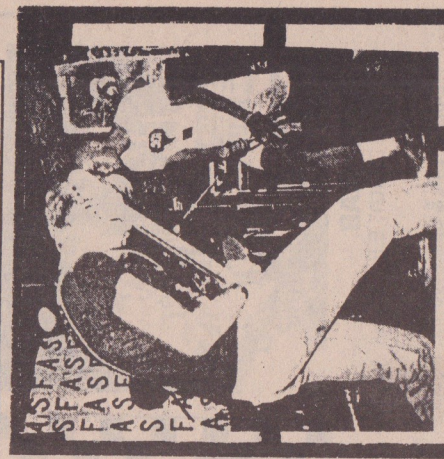

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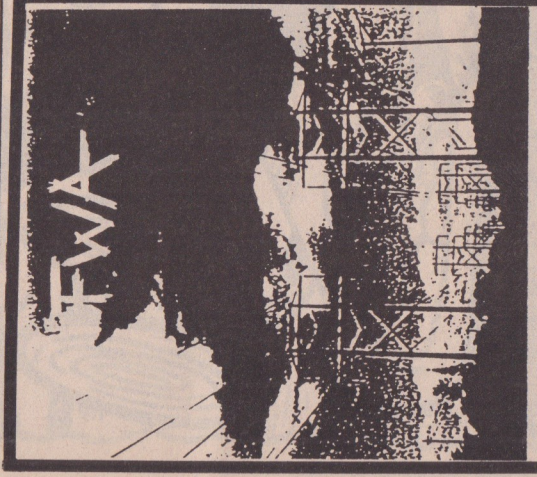

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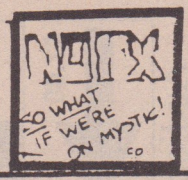

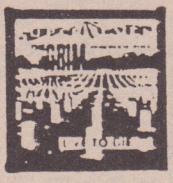

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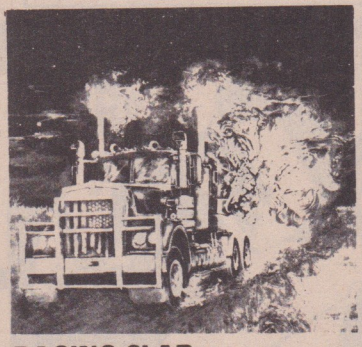

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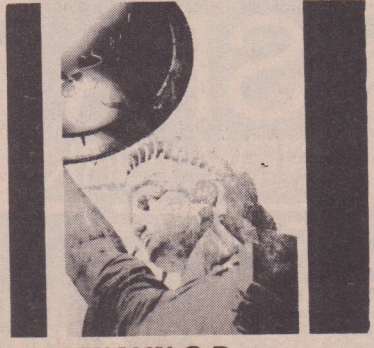
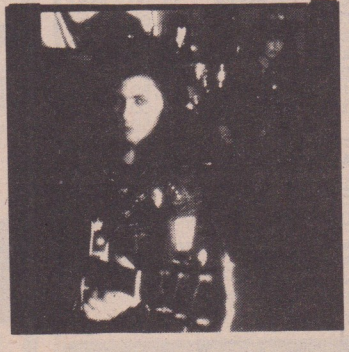

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Letters

peacekeeping force, right? Now, put that question to the relatives of hundreds of Nationalists gunned down by bullets and plastic bullets. Or friends of the hundreds interned merely on suspicion, and without trial or access to legal representatives. Or the parents of kids who've been verbally abused, and who've been driven at, by yobs in Army combats carrying machine guns and rifles. Any government that firstly commissions and then attempts to discredit and nullify the findings of a report on military policy in Ulster, i.e., the Stalker Report, and that ends up a complete idiot after the findings become public, can surely not be trusted at all.

To say that over 2000 of the 2500 killed in the North were done by the IRA is nonsense. The IRA has killed the majority, but the simple fact is that for every Protestant who dies in Ulster over two innocent Catholics die at the hands of Loyalist groups such as the UDA, UFF, UVF and TARA, groups who William cares to leave out of his diatribe.

To get a good idea of what the military presence is like in Ulster at present, I suggest somebody tries to cross a British Army or RUC checkpoint with a copy of "An Phoblacht" (IRA newspaper) under their arm. If you also posses a crash helmet, bullet-proof vest and pair of Condors I suggest you bring them because one way or the other you will receive some real British hospitality!

IRA Skinhead/ 38 South Circular Rd/ Richmond, Dublin 6/ Ireland

Dear MRReaders (all the way from the U. of K...)

I have a little story that I want to share with ya. A tale, kids, of anti-Communist propaganda, truth being adulterated, cover-ups being made, and all that exciting stuff. You might think hey, has he some dirt on the CIA ('sif we don't have enough already...) Oliver North naughtiness, Republican goingson... well you know? YOU'RE WRONG! Well wrong, in fact. El Wrongo. The fault lies with Great Bastion of Liberalism "Amnesty" International.

You know the "stuff" by now, candles, barbed wire. Heavy pandemic outbreaks of sincerity at benefits. Big Rock Stars. O.K.? It's the rockstars that give it that veneer of cred'n'all, together with their juice-raisin' springing of the the prisoners of fascist tyranny, gets the trendies going alright. Forgive & forget "apolitical" they purport to be. Well, ain't just "apolitical" just 1 big synonym for "liberal", while "liberal" is just the in-word for "fascism". They (Amnesty) have stooges to spread the "good message". Commies are well bad!!!

A Ukrainian poetess, case in point. Prisoner of those awful Reds. They paraded her as a Christian. The reason being of course that your average meathead decadent westerner will gush tons of sympathy. At her speaking engagement, asked for the ninth commandment, she ummed, she ahhed, and all that. Bang goes the carting off of poor "religious dissidents" to evil Marxist Stalags.

Well! How she bewailed her treatment at the hands of those nasty Russians! Malnutrition, disease, the whole array of evils befitting incarceration. Here's the g-roovy bit. Her medical records had given not one sign of such ailments, so in fact she can be assumed to have spent a slightly more comfortable period of detainment than she was letting on! When challenged with her medical records, the man responsible (who also posed Commandment 9) was "escorted" from the speaking engagement by hired Amnesty assheads.

Somewhat odd, eh, chums? Something to hide there, we wonder? Not condoning the Soviet policy of banging up dissidents, though one thinks, if untruths abound like the above, then the image of subversives dragged by their bollocks screaming into labour camps could have a toe dipping into the pool of fantasy. They're doing rather better at Commie-bashing than at securing the worldwide release of political prisoners. OK then — maybe the CIA does have a hand in all this. What should worry us all is the credibility given to this operation. Millions of Peter Gabriel & Mellencamp fans can be wrong! (but not know it).

Pay heed to Tim Yo, he's right. All those calling for Gilman funding of political causes, how about if "worthy cause" Amnesty was on your list of priorities. You might well find yourself funding the CIA. Bit of a "politically shitty idea", eh?

While I'm at it, I'd like to say, Mykel, fucking great. I'm sure all Germans will be pleased to know that you personally designate every single one at home or abroad a humourless goosestepping fascist. That's about right, ain't it? Like of course, all Irish are thick whisky-swilling twats, all French are onion-selling winos, all Jews, indeed are large probosced bankers. All Americans — they're just fat, baseball-cap wearing, Reaganite, "preppy" types, they're all parked in front of MTV munching Big Macs, eh? Go fuck a nun, why don'tcha? Along with the wankers who pore over history, supporting the French Resistance's actions, yet condemn Mandela as a terrorist. 'Course, if he were white, incarcerated in a black African regime, he'd be a "freedom fighter." It's "Free British heroin smugglers abroad — but fuck those off who are fighting for their rights!!" It's so obvious!! Love, Gerard Obvious/ 45 Thornfield Road/ Tottington/ Bury/ Lancs/ BL8 4BX/ England, UK.

P.S. "Write me" -for whatever! Talk punk/ hardcore/ political life, anything!!!

To Everyone,

Lately, I've been realizing the truth about our world, our society and our goverment. And I'm finding out that the truth really hurts. Our country is based on a lie. The lie being we are a democratic country, containing liberty and justice for all. If we were truly democratic, we'd let other countries, particularly the Latin American countries, choose their own type of goverment as opposed to us establishing "democracy", at the expense of human lives, in order to protect OUR ECONOMIC interests when faced with the "threat" of communist or socialist take over. Its no wonder with this theme held so dearly to our Goverment, that it is picked up by society: money is the number one value, not human beings.

With all this I find it ironic that hardcore/punk - our scene is cut down by outsiders for being immoral. WE are the "good" people, we care about others, are open-minded and want to change this immoral money-hungary society. Obviously you all know this. But, others don't. WE are called "freaks" by those closeminded people who will do anything for money. THEY are the freaks. And it is those closeminded, money hungry people who will eventually lead our country. We MUST band together, show we care and become the leaders.

Leading our society with the strong human values we hold so dear. Hardcore is not what outsiders tend to believe it is, we must show them this. As well as getting the newcomers and those who ignore the reality about the scene back on the right track. If you believe in our scene, believe in what it has to say, support it in anyway you can. We must win! Prove to these closeminded fools that we are good caring individuals, and teach them to be.

Kris Hale/ 504 W. Main St/ Madison WI 53703

Dear MRR Folks,

I wanted to write something in response to Joe Coughlin's letter in Issue # 62. Joe had the idea that if we all sent ads, lyric sheets, et cetera from underground tapes and records to the P.M.R.C., Tipper Gore and her pals would be so overwhelmed by the sheer quantity of stuff sent in that she would give up, realizing that she was fighting a "losing battle". Well, Joe, I think your heart is probably in the right place, and I totally agree with your reasons for wanting to do this (stop censorship, etc.), but I honestly don't think it would ever work in a zillion years. Why? Because people like Tipper Gore would only see this as a bigger challenge, one they would have to work ten times as hard to beat. Ms. Gore, and other people like her, seem to tackle this work with almost religious fervor. The bigger the obstacle, the more extreme they'll have to be to lick it. So while your idea is certainly an interesting one, I really have a lot of doubts about it. But I will write to the P.M.R.C. address you put in with your letter and ask them for as much information as they can possibly spare, which I will then line birdcages with. That'll at least eat up 25¢ of their budget.

I also wanted to mention that, just like everyone else and their mother, I am attempting to put together a 'zine, tentatively called NOWHERE FAST. Anyone who can write their name can probably be included in it. I need editorials, artwork, black-and-white collages, people who want penpals, scene reports, and ESPECIALLY people who would be willing to swap tapes, as one of the main things I want to do is have a big tape library available to anyone who wants to send a blank tape plus postage costs. If you are at all interested, please write, no matter what your interests are. This 'zine probably won't be very "punk rockish", just some interesting art and commentary, and hopefully lots of contacts. Thanks for reading this, and I hope to hear from you all soon!!

Heather L. Seggel/ PO Box 139/ Cazadero CA 95421

MRR et al,

On May 1st of 1988, my Jewish homie Mykel and I did a little counter protest against a KKK rally at the Alamo. We passed out about 100 plus flyers explaining why the Klan, National Front, the Order, and other reactionary dipshits should be stomped and fed to rats. We gave flyers to tourists, bums, and military zombies and got really good reactions from them (except the white army guys and gals). During our 3-hour presence, we changed various slogans and were verbally harassed by Klansmen. At one point the San Antonio police chased us but but we returned to the same spot (a good pig is a stupid pig) and completed the job. The best part was watching people crumple up Klan literature and read ours with rapt attention. The whole venture cost us maybe 13 bucks for copies and a buck for gas. There were about 30 or 40 Klansmen and 2 of us. That should show you what a couple pissed off punx are capable of despite the scourge of thought police and fat ass nazi rednecks. Maybe next time before you plunk down $10 for a new album, think about what you could do with the money (ie flyers, stamps, newspaper ads) in the name of rebellion and real justice.

Dessension thru Tofu/ Trevor Strife/ PO Box 7962/ Austin, TX 78713-7962

Dear MRR and Readers,

You hear a lot of talk about injustice in the Bureau of Prisons, and the people who enforce the law in this country. I was arrested at my home last December after an investigation by Portland Police and The Drug Enforcement Agence. I was given a lawyer appointed by the court who seemed to work more for the prosecution than the defence. Unfortunately I didn't have the money to pay for a good lawyer who might have worked more for me. The Attorney General's Office turned over tapes which had myself and a consenting individual (J.H., I can't write his name) discussing drug deals three different times. Where J.H spoke of using drugs the tapes were unintelligible but when he said my name and we did two actual deals it was quite clear. This leads me to say that the government fixed the tapes so I could not attack the "credibility of the witness". I was told by my lawyer to tell "everything I know about the underground drug movement" and was offered a reduction of sentence" if I made "controlled buys" like the rat who put my here. I pleaded guilty knowing I could not fight the mega-millions of the government and by doing this I was charged with count two of a two count indictment. Yet when I was brought to the judge the amount of drugs taken in count one (supposed to be dismissed) was added to count two. The statures in the U.S. Fed. codes were also wrong. I am clearly here on an illegal sentence, but if I go back to square one other things may happened which will put me in prison for a lot

longer than the sentence I've now got. I can't say as much as I would like to since anything I write or say is monitored and can be used against me. I was the leader of the Gorehounds. The band is putting a live and studio outake LP while I'm imprisoned. When I'm free I will reform to put out a third LP. I also plan on trying to open a store for "underground" musicians, filmakers, and artists in the future. I will sell and rent videos, sell fanzines, and records, also artwork. Convicts are supposed to be eligible for low interest special business loans. If you would like to help me out send me fanzines. If you write and want me to write back send a postal money order only for stamp money. I'm pretty broke here but I'm not tryin to be a mooch. If you want a letter back you have to send me stamp money. Include my inmate number on anything.
Jordan Kratz 02611-036 L.E.C./ POB 1000/ Lewisburg, PA 17837

P.S. Thank you MRR, your magazine helps me pass the time here and keeps me informed.

Dear MRR,

This is a letter to express my personal views of the scene as I see them. I do not really see myself as a racist, I am only opposed to the things that I feel are a threat to the scene itself. I feel that no certain race of people are responsible for damaging the scene. There is but one type of vulgar monstrosity destroying us and our society, they are what we call THE RICH. They sit around on their self-righteous pompous assholes and expect everyone else to do as they want, serving their each little whim. FUCK THEM. They believe that everything revolves only around themselves working us like puppets on a string. You think I am wrong, then look at the politicians - who do you think runs them, who do you think pulls their strings? THE RICH, that is right, THE FUCKING RICH. We are supposed to living in a country where a man is judged by his or her qualifications rather than by how much money they posses or by how much the people have who are backing them up. Too many times someone with good ideas who is ready to make a positive change is passed over for someone backed by a bunch of stuffy bureaucrats only standing behind who will do and say what they desire. I feel if this continues we can expect the decline of our country and our scene as we believe it, we must get off our dead asses and speak up for what we feel that is right to us. In closing I would like to say if you don't stand up for your beliefs then you have no reason to sit around and complain. Thank you for your time.
L.S. (skinhead), Louisville, KY

Dear MRR:

This is not one of those pessimistic life sucks, skinheads are ruining everything kind of letters—I'm writing to voice optimism for the future. There are many problems that face the world today, but there are many developments that promise a better future.

In all of human history, we have never had so many potentially fatal problems to overcome; nuclear holocaust threatens us daily, the environment (our life-support system!) is being destroyed, and deficit spending is sending our economy into a tailspin.

The root of many of our current problems is that national security is improperly defined exclusively as having greater military might than our adversaries—the "war system" of national security. When a government defines security only as military strength, social needs and human rights take second place. For instance, the Reagan Administration gladly increased military spending at the expense of social services and environmental protection.

Security is a fundamental need of humans and includes, among many other things, having unpolluted water to drink, an unindebted economy, and freedom from overtaxation. A government's job is to provide security to its citizenry, but the national security state does not provide security. It promises protection from the "hostile designs of foreign enemies," but there is no protection against nuclear weapons. Also, competition with the "enemy" necessitates secrecy, producing such organizations as the CIA and NSC, and their associated crimes.

The solution to our problems involves replacing the war system of national security with a "common security" system—one that gives first priority to the common needs and rights all humans have. To do that, we must first convert our current international policy of intimidation and domination—with the biggest bully on the block getting its selfish way—to a policy of international cooperation.

Humans have always cooperated to solve their common problems, and as the problems get larger, so do the groups in which we cooperate. International cooperation is the only way to solve such problems as acid rain, the greenhouse effect, or war. When the nations of the world cooperate, they have great strength. For instance, they could make it virtually impossible for Iran and Iraq to continue warring through economic pressure and by refusing to sell arms to either country.

To assemble a common security system, we must make the means available for nations to cooperate. We must do things such as revamp the United Nations, create an international environmental protection agency, establish an international conflict mediation agency, and proceed with disarmament using these new services.

Although assembling common security will take a lot of work, it is not utopian or impossible—some progressive steps are being taken right now. For instance, six nations recently proposed creating an international arms control verification agency. For more then ten years, over 150 nations negotiated the Law of the Sea Treaty, which establishes comprehensive protection for the seas. The Reagan Administration blocked both these attempts for international cooperation, but the administration will be changing soon. Another progressive development is the organization Parliamentarians for Global Action, made up of over 650 legislators from more than 36 countries working together to support global issues.

But nothing will happen all by itself. Before any landmark changes to the existing system can be made, public policy must endorse the common security system. That involves informing yourself and your friends and, most important, letting your politicians know how you feel. At the end of this letter I have listed several of the organizations who promote an alternative security system. Each of them defines the problems and solutions a little differently, but all are headed in the right direction. Participate! It is the people actively cooperating today that will define the future! If you have any questions or comments, please write.
Brian/ PO Box 8422/ Portland, OR 97207-8422

P.S. Organizations: Citizens for Global Action/ PO Box 19742/ Portland, OR 97219... The Campaign for U.N. Reform/ (800)428-3927/ 418 7th Street SE/ Washington, DC 20003... Global Education Associates/ 475 Riverside Dr Suite 456/ New York, NY 10115... World Policy Institute/ 777 United Nations Plaza/ New York, NY 10017

To MRR & Readers,

I'd like to ask a few questions to certain people who support, or seem to support racism. Number one: Zed Records! Why do you people help to distribute racism, by selling Brutal Attack & Screwdriver records! ? Too bad you people are so hard up for money you have to meet the demand of a few racists, and if all that ain't bad enough you people put it out on display so some weak minded kid could buy it and get influenced! Sure, other record stores sell them but I thought you guys were different. Number two: To Ray Of Today, I do look up to you and Y.O.T. but when I heard you compiled the NYC hic album, I got confused!? Why would you put a band like Y.D.L. on there who says "thanks" to Screwdriver and Brutal Attack. I have heard very few songs by Y.D.L. but I'm sure as hell they sing about the same bullshit as those racist bands. And finally number three: To all the record stores and t-shirt stores, any time me and my friends go to record stores we will do our best to break your white power records and really mess up your shirts too! Since you all just laugh when we talk to you about why you carry those records, maybe "direct action" will open your ears. Isn't vandalism direct action too??

So I ask Zed Records and Ray Of Today to please respond back to MRR! Thanks MRR and readers! Fanatic/ CA.

P.S. Another question. Why are there some Mexicans out there who stand for "white power" and think they're white, guess what - you ain't!

P.P.S. To all the anti-racists skinheads who get shit from others who think you are racist cause you're bald, you guys have more respect from people than you think! Keep it up!

Dear MRR:

This is a Chilean guy who wants to ask you for help. My name is Vlamyr Rojas and I'd like to start my letter by saying that I am a Chilean punk, but honestly I can't, and this is the reason for my letter. I've had the opportunity of getting a couple of issues of your magazine and they have been the only real and truly punk information I've ever had the opportunity to read (besides a history of punk rock from an American music encyclopedia) but that's all. I heard about punk rock when I was a boy and I have liked it since then (I'm now 21 years old). Punk rock came to Chile more like a fashion than as a way of life as it is and the only information we (Chilean youth) have received is the distorted image given by the mass media. But I know punk rock and hard core are much more than a matter of spiking up your hair and wearing leather jackets and that's why I'm writing to you: I want to know what being a punk really means, I'd like you to send me material about punk and hardcore ideology, anarchy and political views, philosophy of life, in summary - everything. I don't want to be one of those posers who pretend to be punk just because they have their hair spiked up when they actually will end up being business men.

Here in Chile there is an emerging underground scene mostly dominated by thrashers but there are some hardcore bands sharing it (Caos, F.U.C.K., Anarquia, Dada, Kolicos, Squad, My Little Pony (MLP), etc.). The best Chilean punk rock band I heard about were the "Pinochet Boys" but I don't know where they are now, maybe out of the country. Unfortunately I can't tell you much about the thrash and hardcore scene here in Chile because it is located in Santiago (the capital) and I live in a little city called Iquique that is located in the Northern extreme of the country at approximately 1.850 kms from Santiago (as you can see I'm very isolated and far away from everything).

As you may know our country is ruled by a fascist dictator called Pinoshit (Pinochet). The story is more or less this one: In the early seventies Chile was living in the first pacifist revolution towards Socialism through a democratic government led by Salvador Allende, but rightists didn't like this because it was against their economic interests, so they started a conspiracy with the Chilean army, air force, navy, and police corpe with the direct help and intervention of the C.I.A. Well all this, added to some mistakes made by the government ended up in a coup d'etat lead by Pinochet, in which the Palacio de la Moneda (government) was attacked and bombed by tanks and Hawker-Hunters, President Allende died defending his government to death. After all this the fuckin' four generals formed a military junta and stated a neo-nazi dictatorship based on death, fear and repression. Thousands of people were killed in those days, many others are missing, dissappeared, and thousands are living abroad in exile. 15 years have passed since then and these fuckin' assholes are still here, but their days are counted...

We (the youth) are the sons of the dictator-

Letters

ship, we were born or grew up with no freedom to say what you think, being brainwashed by t.v., with the mass media controlled by the government, hearing in the news that the country was developing OK, reading about Carolina de Monaco, watching Travolta and Rambo movies and listening to Michael Jackson and Wham on the radio, while fellow citizens were tortured and killed by the CNI (political secret police), any kind of protest or manifestation against the government was brutally repressed by the fuckin cops, millions of people were unemployed, we (young people) had no future, University was only for the ones who had enough money to afford it, etc... This is the environment in which we have grown up, with no political culture or orientation and feeling fear and repression in the air.

I feel rebellious against all this shit but I'm so comfused and I really see no future for us. I consider myself an anarchist because I think that when these fuckin' nazis are gone and we have democracy again everything will be more or less the same, lower classes exploited by the rich people, and our country sacked by transnational enterprises. My family has a socialist tradition (some relatives were killed, tortured and exiled) and I also like socialism but there's something that doesn't let me decide. I want to go beyond my feelings against the system, I want to know and make a rational decision.

Musically I like bands like Clash, Sex Pistols, Exloited, Suicidal Tendencies, Corrosion of Conformity, etc. I've also listened to Black Flag, JFA, Poison Idea, Dezerten, Dead Kennedys (great!) SOD, Chaos UK, Uk Subs, stc. I've also got some Spanish bands (RIP, Basura, Eskorbuto, Polla Records, Siniestro Total, etc.) and others from Peru, and Argentina, and Brazil (Flema Rock, Panico, Frente Negro, Sociedad de Mierda, Violadores, Los Estomagos, etc).

Me and some friends have set up a band called Desorden y Patria, it's a punk core band influenced by Exploited DRI and some others, our lyrics are political and social and talk about the problems we face. We haven't recorded yet and neither played live (where in Iquique?), as you can see we are beginning but we really want to succeed with our band.

Well this is all for now and I hope you get my letter, read it, and decide to send me material, I would thank you very much.

Write back soon. Force, Concience and Revolution!!! Vlamyr Rojas/ Zegers #560/ Iquique/ CHILE/ South America.

Dear MRR crew,

I am writing to protest your new policy of censoring material you receive. Specifically, I am opposed to your refusal to print "racist, sexist, fascist or violent material". Why not? I can understand that you may not personally agree with these philosophies, but, judging by your letters section, it appears that a substantial portion of your audience does. You did not censor a self-acclaimed nazi in issue 63 (who got to speak for free), why must you censor those who are willing to pay to say their piece?

I do not feel that you have any business denying people a chance to express themselves in a way which threatens nobody. The U.S. Government, rarely a supporter of free speech, has repeatedly allowed neo-nazi demonstrations to take place. These would have gone all but unnoticed if not for the massive counter-demos organized by various Jewish and pro-peace groups (partly organized, I suspect, to divert the public eye from the fascistic actions of Israel and the JDL).

How will you judge what falls into these categories? Is a "radical" feminist who says that "men are the cause of rape, war and patriarchy" or some such, going to be classified as sexist? Will people advocating revolution be classified as violent? Will someone defending Israel's recent actions be classified as a fascist? I find it somewhat disconcerting that you make no mention of censoring homophobic, militarist, or anti-skinhead submissions. Can it be that you do not consider these attitudes to conflict with your personal philosophies? Or are you going to just drop anything you decide you don't like?

It seems to me that any zine which seriously wants to support one side of an argument must be willing to allow the opposition to get their $2-for-40-wds worth. Perhaps you have decided to censor only material you cannot write snide comments after. Perhaps this threatens your sense of having control over the information that goes out to the hardcore scene. If so, I think you are sufferring from the same disease that afflicts the mainstream media- Power of The Press. The only cure is to give EVERYONE equal time. I'm afraid.

I am seriously considering suggesting to groups such as the No More Censorship Defense Fund and the International Music Workers Union that a boycott of Maximum RockNRoll be organized until you agree to lift the censorship rules. You cannot prove yourself better than someone by refusing them space. Anarchy, peace, and freedom of speech,
Opium Weevil/ TESC Building B, Room 204B/ Olympia, WA 98505

Dear OW,

MRR is not a government nor mass media "distributor of 'information'"; we are a fanzine. By that, we mean a publication put out by fans, promoting bands, music, ideas, issues, etc., that we like. We do not want to spend our time and energy giving publicity to idiocy. In the letters section, we do bring up differing views, but there's a difference between that and making money off reactionary values/products and helping push those values.

Censorship is different than a personal publication making choices on what it will cover and how. Censorship involves a mass suppression of ideas by state or corporate machinery, one intended to reach into all corners of society. I sincerely doubt that you want to give MRR that much credit. Given the large variety of punk-oriented zines around, there are plenty of takers for any particular outlook or product that doesn't necessarily meet our idea of what our zine will try to accomplish. Tim

Dear MRR readers:

"America rules," right? Well, the real question should be "America rules WHAT?"

It's sort of a standard appeasement line nowadays that the press is at least partially responsible for the maintenance of American democracy. However, as many researchers and writers outside the mainstream have noted, the American media usually presents its information in a pro-government manner, give or take a few technicalities. We can say, "The Soviets don't have a free press like WE do. So if our newspapers, TV, books and magazines all repeat or confirm the official US government line, then it must be the truth." People can say the press is free because it occasionally probes the backgrounds of political figures. However, if one were to compare on a national level the differences and similarities between the superpower presses—the USSR and the USA—an objective look may reveal how much a nations' media can be soaked and distorted with nationalism. I remember seeing a program on prime time TV news where Soviet media men were debating with American media men over a video screen. The topic of the 1979 Soviet invasion of Afghanistan came up and the Soviet media men strictly adhered to the line of the Soviet government. Guess what the US media men were doing as well?

The fact of who did what that led to the invasion aside, it was interesting and rare to see the media men voluntarily become mouthpieces of their respective governments on the same program.

Now suppose an article was written by George Shultz that accused the KGB of dominating the Soviet media. We would scream, "Commies!" While this may very well be partially true, what type of evidence has surfaced over the years about CIA manipulation of the media? The activities of the CIA have had a great impact on some things that have been written into American history books. This is not acknowledged to whoever is reading the history book, however, because "Things like that don't happen in America."

The CIA has influenced the machinery that creates public opinion in a variety of ways, such as owning or financing news agencies, placing agents or assets on newspapr staffs, planting fake press reports, assisting book publishing ventures, and operating media in other parts of the world. As if this weren't enough, situations that reporters see may be faked to paint a false picture, which is then brought into our houses through media outlets. Consider the charge in the book Deadly Deceits by ex CIA agent Ralph McGehee that credits the CIA for staging a small sea battle involving a planted ship full of communist-made weapons during the Vietnam war era. The Western press was called in to report the incident, and a faked event became a historical fact that is passed down to future generations. "And this is how it was, Junior. Those damn gooks deserved what they got, before we wimped out and left Southeast Asia."

Now consider who owns a large portion of the media outlets that have become such a part of American culture. In 1987, 29 large corporations controlled over half of the American media business. Analysts say that by the 1990's only half a dozen firms will be doing the same thing to a larger portion of the media. Some of the 29 right now include ABC, the Readers Digest Asociation, MCA, General Electric and the New York Times Co. Many of these corporations have ties to the Pentagon and CIA either as defense contractors or as propoganda outlets such as the CIA affiliate The Readers' Digest.

The overall conclusion of this letter is: don't swallow the line about a free press in America. But don't just take my word for it: look up the American Library Associations' Intellectual Freedom newsletter for July 1988 and read the results of 'Project Censored' for 1987. Also see the New York Times, December 26,1977 for a look at media operations of that time and before. Remember this was over ten years ago, and think how the Agency has grown since then.

A number of sources exist that reveal good information about what America is becoming, such as the Covert Action Information Bulletin/ PO Box 50272/ Wash DC, 20004, and publications such as The Nation, as well as investigative reporters' columns such as Jack Anderson's and the "Web of Interconnections" right here in MRR.

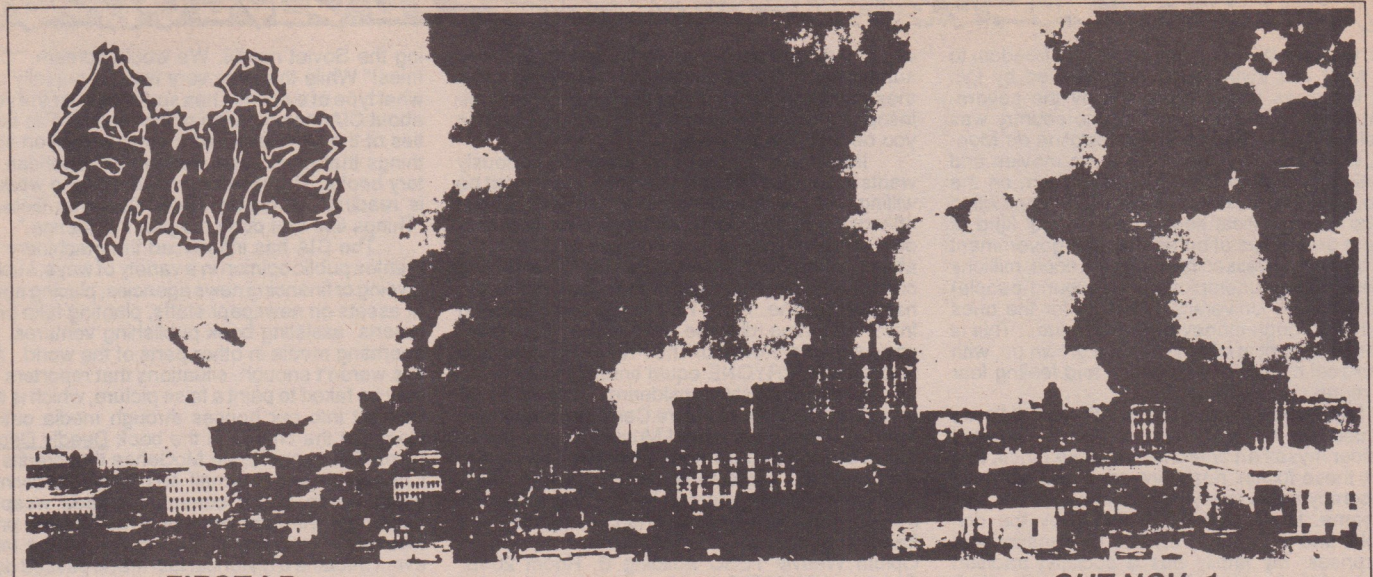
Anyone who would like to discuss any of the above topics feel free to write. I would be glad to exchange articles and information with anyone. Remember, 1984 was years ago, but it's not all fiction.
Smitty/ Smiticor Productions/ PO Box 116/ Troy IL 62294

Dear Max R'n'R,

For the past six months we have been trying to run a mail order/distribution along similar lines as Blacklist Mailorder. But, due to a lack of finances we haven't been able to do loads of advertising, so not that many people realise we're here.

We do add a bit of profit onto what we sell, but that gets eaten up by phone bills, bank charges etc. Even with the profit we add all of our records are a hell of a lot cheaper than shops and other mail order people.

We're very close to folding up, so all I'm asking is just write to us for our free catalog (pluse a SAE/2xIRC) and support what we're doing, because it would be a shame for yet another worthy project to go under due to lack of support.
Robin D./ A.R.P. Mail Order/ Box: A.R.P./ 50 Warmdene Rd/ Brighton/ Sussex/ England



FIRST LP *OUT NOV. 1*

SOUL SIDE *(first lp)* — A
happy GO licky — C
IGNITION 12" *(two 7"s)* — A
OUTCROWD *(first lp)* — A
SAMMICH T's *(L,XL)* — $8.00

SAMMICH RECORDS
PO BOX 32292 WASH DC 20007

	U.S.	SURFACE	AIR
A	$6	$7	$10
B	$3	$4	$6
C	$5	$6	$10

COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

This is one sad, pathetic motherfucking country. Watch the Morton Downey Jr Show sometime for a good example. His studio audience has the collective intelligence of a banana slug and the sensitivity and imagination of a Turkish prison guard. Loud, dumb and manipulated, they are one of the best arguments against what democracy produces. It'd be funny if it weren't so tragic. But unfortunately, it's that kind of cumulative ignorance that fuels the good ol' USA. We are largely a nation of misinformed, insecure, and egotistical sheep that get pulled any direction the puppet masters decide.

Downey himself is a hypocritical guy trying to kiss up to that mass idiocy. He acts tough and rude, using wimpy liberals as easy targets to advance his homespun conservatism. He's chickenshit, rich, and just the kind of guy America loves...and deserves. When he did a series of his shows on remote from the Apollo Theater in Harlem, he suddenly started being a "concerned" individual, kissing up to the largely black audience by denouncing white liberals for "not letting the black community pick its own leaders." When the black community picked Malcolm X or Louis Farrakhan or Huey Newton, you can bet your sweet ass that Downey wasn't standing on his chair clapping. Downey only cares about three things: using fools to make him richer, to further inflate his ego, and to push his reactionary values further.

But he ain't nothing compared to the big boys, those super rich and powerful fucks that are really gunning for power. We got an election coming up, one where the mega-rich (Republicans) are vying against the moderately rich (Democrats). In order to run for national office, you gotta have millions or the backing of the millionaires and billionaires. By that standard, it would be hard for me to vote for either party cuz neither really represents my frustrations and hostility against the way the rich and powerful have kept a nation in ignorance, have fanned the flames of irrationality, have pushed bigotry and divisiveness on us all, and have stymied creativity. I hate this system that must keep 98% of the people in the world in a state of apathy, poverty and selfishness so that 2% can live it up.

But I will vote, and I will vote for the Democrats. Not because they are only moderately super-rich, but because what the Republicans are up to makes Downey look like Peter Pan. Did any of you see the public television special "Thy Kingdom Come"? It was about the Religious Right, those millions of born-again zombies and the few ultra-powerful and ultra-rich "leaders" that control them. It's about mass brainwashing, about racism, about a new Amerikan fascism. They are very scary and self-righteous people (they make ultra straight-edgers look downright tolerant) who are on a roll. They've gained a huge amount of wealth and power during the Reagan years, with access to most all aspects of political decision-making. They've pushed their moralistic agenda, but we've only seen the tip of the iceberg so far. If Bush gets in for 4-8 more years, they will solidify in a way that will result in a religious-dominated police state, a mindless, puritanical regime. Between their growing political and economic might, between the government officials they demand appointment of, between the judiciary they've had placed via Reagan, we are well on our way to the "it can't happen here" scenario.

We've got to stop them, and now may be the last chance. The Democrats are in disarray and can't agree on what they stand for (outside of Jesse Jackson), but at least they don't stand for religious fanaticism that won't be satisfied till we all conform or are put away. I urge all of you over 18 to register to vote now, and to seriously consider voting on Nov 2 to deal these fucks a blow. Voting, in and of itself, won't change things in a major way, and people will have to continue to organize on all levels to not only resist this particular form of "democratic fascism", but to build for a future that we can get excited about. Dukakis won't bring us that future, but at least he won't bring us the Bush/Robertson type of born-again nightmare, the ones who double-deal in drugs (while Nancy was stating "just say no", George and Ronnie were running drugs into the U.S. to pay for their illegal war in Nicaragua), double-deal in murder (George, through his years as CIA chief, was responsible for initiating death squad activity, as well as police torture training), double-deal in liquidation of human rights (George has supported the planning of massive internment of citizens who would oppose U.S. militaristic policies). The Religious Right has a strategy to take over the Republican Party and the country, has many people in place to further that plan, and has the money to do it. The only thing that can stop them is if enough people who oppose their hypocrisy can bring themselves to see their vote as a chance to vote <u>against</u> madness and manipulation. If we can derail them long enough, then maybe we can begin to muster our own forces, build up our momentum, and start coalescing around our visions and values, start the pendulum swinging the other way. They are banking on our disarray and cynicism, aware that we can be our own best enemy and defeat ourselves. Fuck that!!

Gardening with Eugene

SWIMMING IN OUR OWN SHIT

What a summer! Payback time for Mother Earth. Time for the human race to sit back and suffer. What hath man wrought? Sub-tropics in New England! Waves of fetid shit ooozing onto every beach, with AIDS-tainted blood vials coating the high tide line like Maraschino cherries.

People like to escape from New York City during the summer, but if you spent this summer there you really got an incredible deal, a chance to travel the globe without ever leaving home. You could take a walk and pretend you were in India, where the infrastructure built by the British is decaying and collapsing around you and the smell of rotting garbage and fresh shit is everywhere. Or you could stroll through Tompkins Square and pretend you were in Israel, complete with riot police to bust your head. Or you could try to swim in the ocean and pretend you are somewhere along the coast of Great Britian, looking for a beach that hasn't been polluted yet.

What did Dr. Chadbourne do all summer? My family and I traveled to the Canadian Maritimes: New Brunswick, Nova Scotia, Prince Edward Island, Newfoundland. Appropriate enough: this is one of the spots predicted as a refuge from the oncoming (hey, it's here!) greenhouse effect that will make lost of the earth not so inhabitable. Yes, we escaped the heat but no, we did not escape pollution. Thus was born the Chronicle of Shit

There is the Sesame Shit. Somewhere near Philadelphia in a maze of highways and shopping malls is a park called Sesame Place. It was one of our first stops. One of the great polluters in our world are the greedy types who take advantage of parents' natural inclination to want their kids to have fun. Any parent—and a few acid heads who watch Sesame Street, besides—know Sesame Street as a friendly, easy-going place, kind of the way the world ought to be.

Sesame Place is unfortunately more the way the world is really like—crammed together to make as much money as possible without a thought given to peoples' comforts. Bring the family to Sesame Place, but we don't give a shit about your little babies and toddlers because they aren't old enough to want to participate in our money-making little ventures which are so much FUN. We won't even give mothers holding babies a place to sit down, because that wouldn't make us any moolah, would it! This space would better be used for a hula-ma-giggle-mattress game and that stretch of concrete there is a good place for the families to line up in the hot sun.

There is of coure Highway Shit. Our fist attempt at sighting the ocean was somewhere between New Hampshire and Maine on the 4th of July weekend. This stupid move cost us 90 minutes of time sitting on a highway breathing in the shit exhaust from all the cars. We saw the water at one point. It was blue.

The next day we fared better in St. Andrews, New Brunswick. The bay of Fundy was freezingly clean, although it seems like there's a local ordinance requiring everyone to drop their broken Kitchen Shit directly into the bay. Hunting for shells led to a massive collection of pieces from various quaint Canadian-British looking tea and china sets.

We disagreed on Tatagamouche, Nova Scotia. I saw it as a paradise, and escape from reality, a beautiful beach on the Northumberland Strait—as warm as any water in North Carolina and minus the Navy medical waste—and absolutely nothing else but a few farmers picking boogers out of their nose with hay. My wife was disgusted with the Tinker Toy standard cabin accomodations, the vile greasy food ("The cook is a great chef and he's got his wife trained pretty good too", went the recommendation). Everyone loved the museum downtown with

the two-headed dog and cow. If there was any kind of pollution, it was on the level of Surreal Shit, such as hearing an old man describe the plot of the Andy Griffith show to an old woman who kept shaking her head and sighing "No, doesn't sound too good to me...wouldn't catch on..."

If there is another body of water in the world as foul-smelling as the Canso Causway, which seperates Cape Breton Island with the rest of Nova Scotia, I hope I don't have to drive across it several times. The various industries dotting the shore wave their hands like show-offs in a 3rd grade farting contest: "Hey, smell that! I did it! I did it!" The collective smell is ghastly, like big green terds being jammed into your nose while you sleep.

Oh, you might be able to escape the tropic weather in Nova Scotia... but pollution, no, never. Try Newfoundland! The first established city in North America, St. Johns is only a 19 hour ferry ride away. That is, if the government-subsdised boat doesn't poop out its engine mid-ocean and have to be towed back to safety by the Coast Guard. Newfoundland: What you see is what you get. A land of unbelievable scenic splendor, vast untamed wilderness—and the only way to make it payoff is to turn it into shit!

It will be up to the next few generations to complete the task that the hearty Newfies have only just begun.

"Don't ever go in the water barefoot, " a hearty local woman warned us. "The people around here don't give a goddamn about the environment. They toss any of their garbage into the water. They drive whole cars into lakes and just leave them there when they don't want them anymore." Tony Perkins style.

Frankly, I think she was lying. Every single body of water we visited there seemed pristine, among the most beautiful and in the best shape of any I have seen in my life. but it has the potential to be true—man just likes to shit all over his ground. The Vikings landed at one of the further north points, now a museum sight called L'Anse Aux Meadows. There are traces of people living in Newfoundland, however, as far as 9,000 years ago. The more our technology grows and the more complex our civilization becomes, the easier it gets to shit all over places, so it will be the Newfies of tommorow who really cook the place, whatever the French might have done to it before they traded it to the British in return for Morocco. Doesn't it make you want to puke?

I know the British laid down the original railroad in Newfoundland which has been abandoned, Reagan style. So the originally magnificent undeveloped scenic splendor now has these vistas where the junked railroad is streched out ... you know, gee, it's your dentist, sorry we can't take these braces off once we put them on. Actually, that's unfair: all the junk railroad is being torn up and given to Yugoslavia. In fact, the Yugoslav navy pulled into the St. Johns harbor for a load of this stuff while we were there, pissing the Americans off. A Yugoslav spy had been arrested at the U.S base recently, so they thought there was a connection between the Yugoslav spy and the Yugoslav boat until it was explained about scrap iron.

Of course the U.S. air force has been pissing and shitting in Newfoundland forever. Out on Cape Spear, the most eastern point of the entire continent, there is an abandoned base from World War II which is fun to walk through, but smells like piss. After Pearl Harbor, we were sure the Nazis would follow the Vikings over here. Now the coast guard has its bases in Gander, Newfoundland, and the air force, too, and they all feel right at home because Gander is a new stlye city that looks 100% like a shopping mall.

When you live in Newfoundland you take what you can get, when you can get it. And what you can get is Kraft Shit. Everyone's favorite corporation seems to be able to distribute its goods where no one else wants to venture. On the other hand, there is something wonderful about a shop owner scowling at a U.S. dollars travelers cheque and saying "U.S. dollars?, not familiar with the currency myself ".

Half of the people are unemployed, which is the highest unemployment rate in North America. And it is sad to see that the only hope of prosperity for the people lies in the guise of another half-baked offshore oil deal which will lead to horrifying pollution and eventually more unemployment...like in Texas, Louisiana... In St. Johns they have their own brand of rummies, burned out old sailors who got stranded here and now they bathe daily in cheap wine. One of them called to me"Hey professor!" over and over, leading to a friend to say "God! that guy recognizes you!"

One can leave St. Johns in the morning, go out on a whale watching expedition, see puffins, minky whales, humpback whales, and then be back mid-afternoon. The idea of such wildlife going strong so close by was reassuring. At least for now, the ocean still has the edge. When one sees the local populace chowing down on deep fried cod tongues and "pie" made out of seal flippers, the menacing thoughts rush back.

When we decided to cross Newfoundland by car, went to the tourist board to get some tips on places to stop. They recommended a town called Cornerbrook. Further reading on it said it was quaint, lovely, a fantastic setting. There was lots of praise for the lodging we chose, the Cornerbrook Hotel on Main St.

We were hot and tired pulling into Cornerbrook. No one could quife believe the location of the hotel. It was directly across the street from an enormous paper mill. That noxious white smoke, with its shit-like odor, was actually pouring out of a smokestack, crossing the street and entering the windows on one side of the hotel and exiting out the other side, making its way throughout the air of the quaint little town of Cornerbrook.

No one was curious enough about how terrible it would be to sleep with these fumes, so we battled our way further to a location outside Stephenville. As usual, the ups and downs of traveling led us to a location much nicer than the one originally chosen, although that wouldn't be difficult. It would be great to have a tourist board that would tell you "Avoid Cornerbrook—it is completely polluted", but I guess that's like asking for wood shit to smell like roses.

Returning across Nova Scotia in order to make a concert date in Moncton, New Brunswick, we found the main highways crowded with maniacal truckers cutting corners on their various quests. One totally insane fellow attempted passing us while we were already passing.

I had a nightmare with headlines reading CHADBOURNE FAMILY WIPED OUT BY TRUCK SHIT.

The Democratic Convention played to a full house at our rented trailer in Antigonish, giving us the rare opportunity of watching Dukakis speak while cleaning up stomach bile from the plagued Molly Chadbourne, suffering from a combination of stomach flu and intense black fly bites.

Having grown up on the "lesser of two evils" rationalization for voting Democratic, the full reality finally dawned on me: we are really chosing between the scents of two different bowel movements.

In Parrsboro, Nova Scotia, the vision of Dukakis was replaced by that of an Indian Mic Mac god who got so pissed off at his pet beaver that he flung huge clumps of dirt at it.

These clumps became the beautiful Five Islands floating sweetly off the redsand beach. Nowadays the Mic Macs are gone and the Shitsteins are here, having driven their 2,000 foot RV up from New Jersey. They've pulled right up to the convenient campground by the shore and are out there wallowing in the muck, digging for oysters which they will roast over the campfire tonight with all the trimmings. Then they leave all the garbage lying around—campground doesn't bother to provide garbage cans, needless to say—while they go inside and take enormous oyster shits into their RV johns, hooked up to empy into the bay of Fundy.

Prince Edward Island was the highlight in many ways. Here's a paradise of an island where, by planning ahead, you can rent a deluxe cottage on a lush beach for $250 (Canadian!) a week, No ripoff tourist spot. The real thing. Incredible things to see and do every day. Kicking back and enjoying the beach life like a boy scout. Jellyfish, starfish, oysters, schools of fish. Where's the shit? Well, at the aptly named Poverty Beach, something serious had gone wrong. There was a chemical smell, a weird color in the water, and evidence of sand being shifted around to camoflauge perhaps an oil spill. The shit, my friend, is blowing in the wind. The winds of change.

My father-in-law just bought a house in Prince Edward Island. It can't be an extravagance because he is the king of skinflints. (And I hope he feels proud of this in print.) He was also hoarding water in the '60s in case of a nuclear holocaust. Would Prince Edward Island be the place to be when you can no longer live in New York City? He stood on our shore-for-the-week and said "This is just like Long Island used to be in the '30s...little towns, small farms, nothing developed."

How long will it take to turn Prince Edward Island into Long island? The McDonalds in Charlottetown, P.E.I could be considered the throbbing heart of the transformation, pumping blood into the big Irving oil installation along the river, shitting who knows what into the clear and sparkling water.

Let's not let big business take the blame for both the ultimate criminal and victim: people. At Panmure Island the only pollution I could find was People Shit. A campfire on a cliff where grungos had partied and left their Labatts' 24 pack box and condoms. The people who will destroy Prince Edward Island are already there, at work.

At the beaches of Shediac (pronounced shit-ee-yak) near Moncton, New Brunswick, I noticed a smell of sewage, although the locals insisted it was an organic residue from seaweed. There was also lots of oil slicks.

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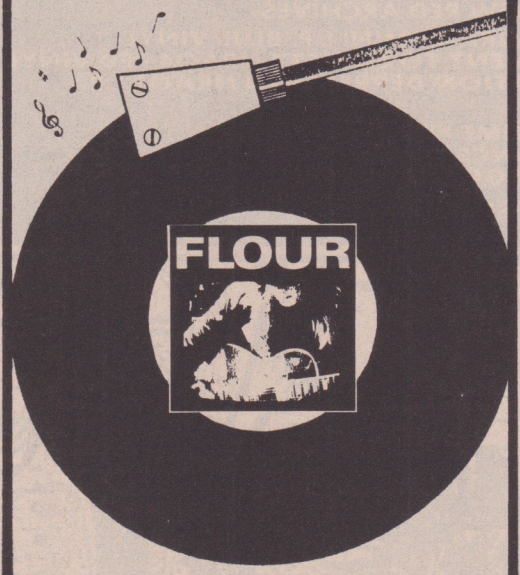

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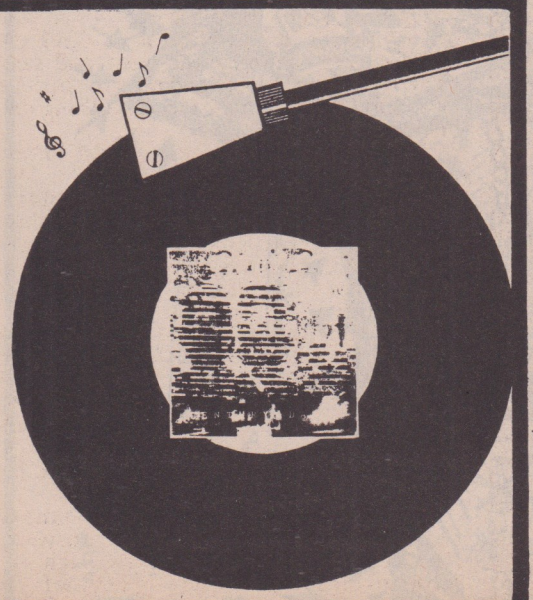

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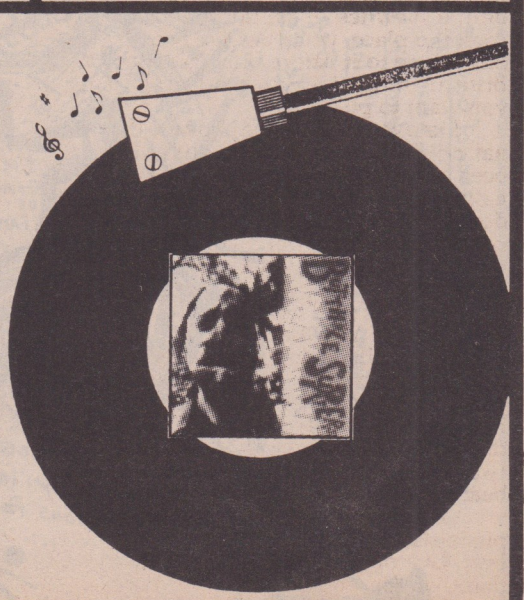

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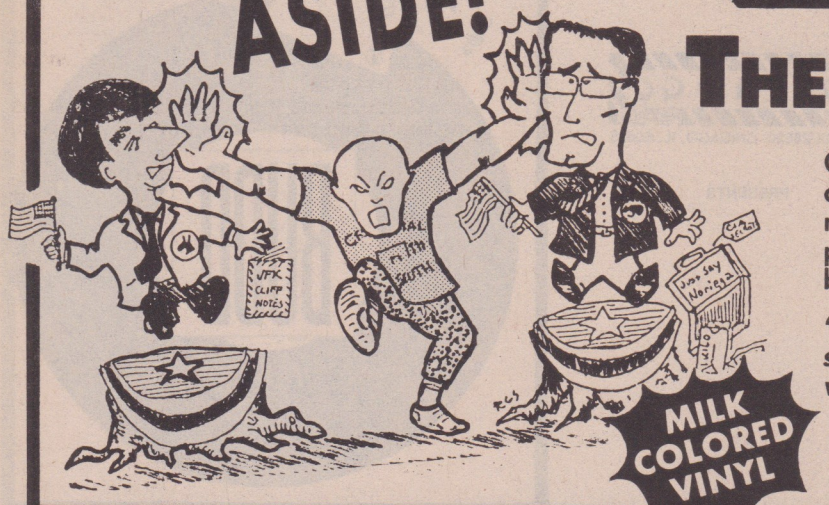

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During low tide, bozos and dufusses would beat out to the sand dunes, party and then leave their debris, which would all come floating in with high tide. All this combined with the piss-warm temperature of the water created a beach on the edge of being unuseable—all you would need to cause a panic would be a few vials of blood washing up. As it was, it seemed like everyone was dumping their toilets into this water.

We hated to leave this part of the world and when we made the dreaded voyage it was on a vessel polluted with gambling shit. You can't play slot machines in either Maine or Nova Scotia, but on the deluxe ferry that runs between the two places they've got a slot machine crammed into every inch of space. Waiters wander around shoving heavy duty cocktails in your face. People go on binges and make huge cash advances on their VISA cards in order to keep playing the slot machines. There is no escaping the ocean around them. You can only use U.S. dollars, naturally.

More of the Food Shit was present wherein guys dress up as fancy waiters, put on French accents, act like you are in the court of the king and then serve dog food, acting like it's the finest cuisine. The snack bar takes the cheapest white bread money can buy, puts the thinnest layer of tuna you can possibly spread on the sandwich. Who's on board to eat anyway? Drink, and gamble. everyone gets waved through customs in Maine. After all these are good Americans. Drinking, gambling, being uncomfortable.

We knew what to expect in New England. Day upon day of 96 degrees. "96?" a cynic in Kansas rebuffed me. "It's 96 in my house! We've had two weeks of 106! Go jump in a lake!" We did, and quickly found evidence of pollution: crime shit. A money bag that had been sliced open from the bottom, then tossed in the lake. Good citizens might have taken it to the cops, so it might become Police Shit.

Portland, Maine smelled like poop. all right, especially the morning of whitened greenhouse skies and papermill fumes. We discussed how marijuana plants could produce higher grade paper products with only Mind Shit resulting.

The New York Times had a brief item about Navy medical waste washing up on a North Carolina beach. Well, they are very sorry and insist this kind of dumping goes against their usual practices. There will be an investigation! Nobody expects the ocean damage to be exclusive to the New York area anyway. Anyone that believes otherwise, they remind me of the stupid third grade jingle: "Me chinese, me play joke, me put pee pee in your coke," followed by the answer "Me American, me be smart, me not drink the pee pee part."

A gig in the sticks of Conneticut revealed the social pollution of People Shit. In search of a motel to lodge our family, we were directed to the Naugatuck Motor Inn, where the Sikh proprietors waved us to a building all the way to the back. Only three cars were parked in front of the main buildings. We quickly sized up the situation in the back. This was a welfare motel for single mothers. There was a lingering impression that ladies might earn money working in the other parts of the motel where waterbeds and "gel beds" were part of the rental agreement. A gaggle of various children were dashing about getting yelled at. The pond near the building was too filthy for them to go near. The woods to the side, well, who the hell knew what lurked in there. Out of boredom, they begin fighting amongst themselves.

"FUCK THAT SHIT!" one mother screamed, at the top of her lungs, when one of kids knocked down somebody else. "Don't you go fucking hitting on him!" she screamed. Then she began knocking the living shit out of the kid, dragging him by his hair up a flight of concrete steps. We wanted out, got our refund and took off to the wonderful, fancy Sheraton Waterbury where for only $20 more a night you entered a totally different world, devoid of the helplessness and frustration we had seen.

Wealthy patrons rode up and down the elevators. Room service brought us a fancy meal. Receptions and conventions were going on in every room, the parking lot packed and a constant stream of people checking in and out. The hotel was large enough to merit a seperate highway exit of its own. It was its own little city, working on becoming its own world,

New York City was the final gig stop and what a den of thieves! In Prince Edward Island one could leave the car unlocked, full of valuables. Not only would the locals leave it alone, the people visiting from other places where people like to steal somehow get in the mood and don't steal either. In New York you can't even bring the car in, let alone leave it unlocked. I came in on a train which ground to a halt several times due to power failures in Grand Central Station. The Wall Street Journal types were sweating it, some of them considering jumping out at the Harlem stop to avoid the delay of another breakdown, say, 5 minutes into the Grand Central Station tunnel.

"But, we can't get out there!" one guy sweated, briefcase quivering.

There was another long delay 5 minutes into the Grand Central tunnel. Outside the station there was the fight for cabs. Thugs approach dopey looking tourists, say, sure I'll get you a cab, and then steal the luggage. You are supposed to expect this kind of stuff in New York, but one thing people don't talk about so much is that even the so-called hip people steal. Elliot Sharp dropped by to jam with me at the 1 a.m. set and his dobro was ripped off practically underneath his nose, by someone who was at the club. Do people drop by this club looking for something to steal, or does somebody who is already at the club because he/she is into "hip music" see the instrument and say, wow, I'd like to steal that? Stealing shit.

It all goes on and on. Waves hit the shore. People pollute. There is no escape from either the big industries that do it to cut costs or from the jerkoids who leave their trash lying around out of laziness. All in all, we enjoyed our summer. Only one last comment: Dan Quayle is a chickenshit yellowbellied bastard, Vice President Shit.

So who's running this country anyhow? The corporations, of course. They control everything. You already know that. But do you know who controls the corporations? Is it the CIA? Or the FBI? The "Secret Government"? The State Department? Drug Enforcement Administration? Republican Party? Democratic Party? The President of the United States?

Nope. Baby, it's you. The corporations are controlled by the consumers. The people have the ultimate decision-making power. The people. That means you. And your Mom, your Dad, your sister's boyfriend, your fourth-grade teacher, your boss, your best friend, etc. The people. Don't you believe it? Don't feel like you have any power? No control over your life?

What do you buy? Think about it. What did you buy today? Where did you buy it? And the place you bought it from, where did *they* buy it? You don't know? If you want to know, you can find out. Do you want to know? Does it really matter?

Every time you buy something, you are supporting at least a few different companies, or organizations, or people, or whatever. You're telling them "you're okay. I like what you give me. I'll give you my money so I can have what you're selling."

Maybe you don't really like what that company is about. But you want what they've got so you'll buy it from them. And that works out just fine for the company. They don't care if you don't like them. You can protest and protest and write letters and throw bricks and they'll keep fixing their windows as long as people keep buying what they're selling. As soon as people stop buying, that company is history. They're dead.

One of the most powerful political statements you can make is to control your spending and direct it towards whatever you want to support and away from what you want to destroy. If everyone did that, *we'd* be the ones running this country.

Here's my suggestion: Think about who you want to support and who you don't. Do some research if you want. Then, shop accordingly. If you want something that can only be gotten from a place you don't want to support—steal it. (That is, if you're comfortable with stealing. If you're not, you'll get caught, so don't bother.) Or just learn to live without it. Or buy it, but be aware that you're supporting this corporation or whatever, this thing you don't want to support. It's really not that hard when you get used to it. And you don't have to be perfect about it. You don't have to feel guilty. Just do it when you can and be aware when you're not doing it. The main thing is just to think about it, and to realize that YOU control the corporations—they don't control you.

Take a tube of toothpaste, unscrew the cap, put the tube on the floor. Now press with your heel on the closed crimped end of the tube. Keeping your heel down, quickly push on the body of the tube with the ball of your foot. Watch the force and consistency of the toothpaste as it squirts out over the

floor. It was with that same force and consistency that the shit squirted out of my asshole after a particularly vicious night of cheap Mexican food and cheaper beer.

I could feel it move inch by inch through my large intestine, like being fist fucked from inside—until it squirted with you-know-what force and consistency into the toilet. I couldn't sit up straight on the seat, but had to fold over, my arms pressed tightly against my stomach. For the quadrillionth time, I promised the Lord to quit drinking if she would only take away the pain. I guess she didn't believe me anymore.

Gradually, I squirted myself dry and sat up with the most joyous relief. Leaning back, closing my eyes, I sighed with the ecstatic loss of pain. In temporary heaven, it took a few seconds to realize that my painful spray had caught the back of the toilet seat and was now smearing itself over my bare butt.

I told this story to Mench Meier— a naive, but well-meaning pal of mine. He stopped me there.

"It's a beautiful metaphor." He said.

"Metaphor shmetaphor," I said, "my ass was caked with my own shit'"

"That's what I mean," said Mench. "You are a metaphor for all of humanity. We are covering ourselves with our own shit. The air, the water, the soil— all filled with our shit. The earth is being strangled with our shit."

Then he started in on the snail darter. I'm not exactly sure of the facts, but I'll tell you what I think happened. The snail darter is this weird, useless fish that lives someplace where they wanted to build a dam. The dam never got built, because these fish would've become extinct. Or maybe the dam DID get built and the fish became extinct. I'm not sure. In any case, Mench Meier wasn't too pleased about the situation. I disagreed.

"You want to deprive thousands of people of cheap electricity because a fish nobody heard of would become extinct?" I asked.

Mench started telling me about all the things like the Dodo bird that have become extinct since people were around. I reminded him that many more species went extinct before there were humans.

"It's just lucky you guys weren't around earlier." I said. "I could just see the SAVE THE BRONTOSAURUS, petitions. Greenpeace would blockade the tarpits. How about a chant:

"ON EVOLUTION PUT THE STOPS
HELP US SAVE TRICERATOPS"

"That's not fair," said Mench. "Those dinosaurs were part of an evolutionary cycle. It wasn't man's fault that they died out."

"You mean we're not part of evolution?" I said, "Our brains didn't evolve? How about our hands with the famous thumb bones? How is humans' building the Empire State Building different from a robin building a nest or a bees building a hive? Animals do what they do, based on their limbs, muscles and brains. We do the same. We don't violate evolutionary laws. We're part of them."

Mench Meier disagreed. He said that we had developed brains and we should know better. Other animals build nests and do horrible things like eat meat because they can't help it. We are better because we have a choice and can choose not to do bad things.

"Why shouldn't we use the other animals to serve our needs then?" I asked, "Why not let them feed, and clothe us? My pal Julien had this plan to capture lots of whales and put them in a giant tank. They would swim around like a hamster in a roller cage. They would make waves and the waves could run generators to make electricity. When they died, we could eat them. What's wrong with that?"

"That's specist!" shouted Mench, Practically falling out of his chair. "Why are humans any better than any other animal?"

I tried to explain that Mench himself had just said that we were superior because of our brains and God know-what-else. HE was the one who said that we were not like other species.

"Seems like you want it both ways," I said, "If we are superior enough to chose not to eat meat or wear fur, then we are superior enough to rule over the other animals. On the other hand, if we are the equal of other creatures... that is if we're just another species doing what we do naturally, than for us to club baby seals is no less immoral than a shark chewing on a live minnow."

"We're superior enough to know we're equal," said Mench. I shook my head and made a face. "You guys say that drug testing on animals doesn't work." I told him. "You say that what may be dangerous for animals may be safe for humans and visa versa. You say you can't relate the two. Well, what does that mean? It can only mean that humans are NOT animals, but a species apart. And since we are a different species, and since we now rule over the other species, that must make us a superior species."

"Ok, we're superior enough to destroy our own habitat and know that we're doing it." He said. "We're also superior enough to know how to stop it if we want to...Do you use deodorant?"

I sniffed my armpits, suddenly thinking I was nasally offensive without realizing it.

"Sure I do," I said.

That's when he told me about the hole.

"Don't you know there's a hole in the ozone layer?" he asked.

I made another face.

"No, really," he continued. "there's this hole way up in the atmosphere and it's caused by your using deodorant."

I walked over to the tiny window in my apartment. I pulled back the steel gate in front of it, opened the window, stuck my head out and looked up.

"I don't understand how my keeping my pits from being offensive makes a hole in the sky." I said. "Besides, I don't see any hole."

"You can't see it." He said, "It's way up high and it's a chemical hole. It's just a space where there's no ozone and their should be."

"So, this ozone, I guess it must be pretty important." I replied, always anxious to learn about new things. "Is it something you need to breathe— like oxygen, maybe?"

"Nope," said Mench Meier, "it's a poison. If you breathe it, it will kill you."

I looked at him carefully. I watched for the bulging forehead vein, a twitch in the neck or any of the other telltale signs of mental illness.

I tried to speak calmly. "You mean you want me to stop using deodorant because there's an invisible hole thousands of miles above an invisible airmass, and what the hole should be filled with, is poison?"

Mench nodded.

I slowly edged toward a heavy bookend to arm myself in case he cracked completely.

"You don't understand," he said, "it's like a screen. Ozone is a poison when it's close to you, but way up in the sky it's like a screen. It keeps out the sun's harmful ultraviolet light."

Having seen the many suntan oil, Ambervision and Blueblocker TV commercials, I knew about the dangers of ultraviolet light. Although I could think of more important problems in the world than too deep a tan, at least I could see a shred of rationality amidst the madness.

"Okay," I conceded, "somehow the stuff in my deodorant can is travelling out my window and doing something when it gets past the lower levels of the atmosphere to make a hole in the ozone over my head. Is it a big hole? Does it cover all of Manhattan?"

"Oh no," said Mench, "it's not here. It's in the middle of the Pacific—it's not over any landmass."

This time it was I who was about to loose it. I tried to put the pieces together in as rational a way as I could.

"Okay," I said through gritted teeth. "Let me get this straight. Using deodorant makes a spray that goes into the sky though the clouds and to the outer reaches of the atmosphere. Then these sprays from all over the sweet smelling-armpit world congregate where there's no people, in the middle of the Pacific Ocean, and make an invisible hole in a poison part of the sky. This hole lets ultraviolet rays shine too heavily below. That means that the fish swimming in the Pacific underneath this hole will get too deep a tan. And for this I should give up using Right Guard. . . "

"That's right." said Mench.

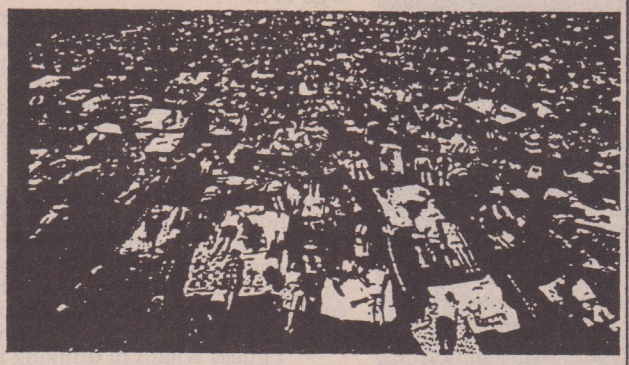
I threw him out.

But that didn't get the thoughts out of my mind. The entire so-called ecological movement is a series of contradictions and outright lies. Some members, like Mench Meier, mean well but are naive and misguided. Most are simply misanthropes. The movement itself is at best "unnatural." At worse, it is destructive and could lead to disaster for humankind.

Of course I'm not talking about ALL aspects of the ecological movement. Although I hate beaches, I still think folks have a right to go to them without risking having their nipples involuntarily pierced by someone's old insulin needle. I'm not against treating raw sewage before dumping it into drinking water. I'm not against taking some of the poison out of the air. But there's a lot of folks who carry things a bit too far.

Take the EARTH FIRST crew. Vaer so venlig! These wackoes are anti immigration, and pro AIDS. They think it would be nice to thin down human kind. Immigration, they say, would make America too crowded. People would move into the areas where animals live. They would use too much water. They might even wipe out a snail darter or two! Never mind that many of these people would starve if left in their home countries. Never mind that if they stay where they are, their lives would be worse off than the farm cattle the eco-folks care about so much. Let them suffer! It's good for the environment.

That's why EARTH FIRSTers like AIDS. It helps thin out the human race. It makes more room for elk. There are too



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many humans as it is, they say. These environmentalists hate people. They would rather see AIDS or another plague wipe out humanity than have humanity wipe out another species. That makes them as dangerous as hell—and our enemy.

Now I want to explain why they're unnatural. In my discussion with Mench Meier, I talked about how, throughout world history, species have come and gone as a NATURAL part of the earth's evolution. One species replaces another, has dominion over the others and then either remains or disappears. How would it be any worse to run out of whales or leopards than it was to run out of mastodons? Nature moves that way.

A time may come when humans are replaced by other world rulers. We could die out like the dinosaur or live on for ever like the cockroach. Time will tell. I'll let God (or Nature or whatever) decide for herself what's going to happen. I'll do my little bit to help out folks like you and me. I like people. I'll leave humankind-hating to the ecologists.

Oh yeah, last month when I told you about my adventures in Cleveland, I forgot to mention the great band KNIFEDANCE who played before DOA. They were fun/scary hardcore and there was a guy in the band as old as I am! See 'em before he dies!

Congratulations, Screamer. Your hard work and persistence finally paid off. Gilman Street closed down, and I guess there's no doubt that you rule the punk scene now.

For those of you who live outside the Bay Area, a word of explanation is in order. Screamer is this character, a total Sid-clone who looks like he's been caught in a time warp since 1979 and who spent most of his weekend nights over the past year and a half trying to make life as miserable as possible for the people who worked and played at Gilman Street.

Screamer had a little gang, and they'd show up outside drinking, smashing bottles, picking fights, you know, acting like *punks* are supposed to. Those of us who were working security had to decide whether to put up with their abuse, try to reason with them, threaten them, call the police on them, or just go back inside and hope they'd go away. It gets old really fast, and the stress of dealing with the Screamer crowd was one reason people burned out on working at Gilman.

Of course I'm way over-simplifying to say that Screamer was responsible for Gilman closing down. Compared to the gangs of skins that attacked Gilman on a couple of occasions, Screamer was a minor annoyance. Like even when he'd get brave enough to actually hit somebody, he was usually too drunk to do much damage.

But while the skins might show up once a month or less, Screamer hardly ever missed a weekend. He was *commited* to his cause, more, I guess, in the long run than people were committed to keeping Gilman open.

Not that I'm trying to throw blame around. If I were going to do that, I'd have to start with myself, because I was one of the people who participated less and less in the running of Gilman, till at the end almost all the work was falling on only a handful of people. I'm real disappointed that they decided to close the place, but I can understand why they did, too.

But I can't be quite as upbeat about it as Tim sounded in his report last month. While I agree that a lot of the energy that came together around Gilman will continue in other forms and that we learned a lot of valuable lessons from the experience, I think the ultimate failure of Gilman raises some unpleasant questions about just how possible real social change is.

This might seem kind of far afield, but one thing I'm reminded of is the struggle between the left and right in pre-Nazi Germany. There were strong movements on both sides of the social-political spectrum in the 1920s. While Hitler's forces were first gathering strength, there was also an incredible art and music scene in Germany, one that would make most stuff we call radical or underground today seem pretty tame. And the politics were pretty radical, too; there were anarchists and socialists and communists coming out of the woodwork. The Nazis were just a tiny minority of witless thugs who roamed the streets in packs looking to beat up anyone who didn't look manly or patriotic enough for them. Sound familiar? It should.

But the Nazis won out eventually, not because of their greater numbers, but simply because they were meaner and readier to fight. One of the big problems with pinkos and liberals and artsy fartsy types like ourselves is that we're nice. We don't like to fight. I know in my case, I feel like I've already lost just by letting somebody bamboozle me into a fight, even if I end up clobbering the other guy.

There were a bunch of times at Gilman when some of us seriously discussed getting a big group together and going outside and beating the shit out of the Screamer crowd or whoever else was causing trouble. But we just didn't have the stomach for it. Even when we tried to act tough, we didn't fool too many people.

It's not just the issue of violence, of course. The kind of people who are attracted to counterculture-type movements also tend to be allergic to things like structure, authority, meetings, even work itself if it's not work done only on their own terms. How are people like that supposed to hold their own against a tight-assed opposition that *likes* to march around in uniformed and organized mobs, that won't rest until they have every living thing on earth organized into a factory, a school, a jail cell, or an early grave?

Gilman Street wasn't the first noble cause I was involved with that wasn't able to survive in the harsh cruel world that passes in some circles for reality, and if I were younger and a bit more idealistic (naive might be a better word), I'd spend a lot of time brooding about why it is that swinish corporations who produce nothing but destructive junk, or vicious systems of government who prey upon the weak and innocent can survive century after century, seeming to always grow stronger, while a gang of brilliant, caring people who want nothing more than to create a happy creative environment for themselves and their friends can't make a go of it.

The answer, if there is one, might come down to one of motivation. It never seems that hard to round up a crowd of people who are ready to steal from their friends and neighbors, commit violent rape on the planet earth, and even cheat themselves out of the most vital and precious joys of their own lives for the sake of a little money or the chance to stomp around like a big shot. Somehow there never seem to be as many people willing to devote their time to saving the planet or making life a bit more bearable for their fellow humans. Even though anyone who's ever tried it knows there's a whole lot of satisfaction to be gained that way.

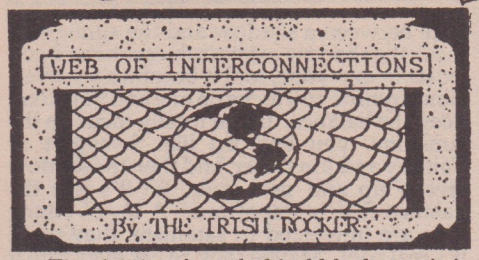
I guess what I'm thinking is that most great enterprises don't happen for purely noble or purely selfish reasons. People get a charge out of doing things for others, but if they're going to keep at it, it seems like they need to get something for themselves too. Would it have been different if people had gotten paid for working at Gilman, or if we'd gone a more commercial route, like doing heavy promotion and advertising? It might have survived longer, but I doubt that it would have been anywhere near as special a place.

So which do you go for, the ideologically pure and idealistic scene where for the briefest of times you have a chance at creating total magic before the roof inevitably falls in on you? Or the more normal, comfortable, safe environment where, sure, you can have fun and it'll probably always be there, but you know damn well nothing too far out of the ordinary is ever going to happen?

I guess you can figure by now I'm not just talking about rock and roll clubs, but about the way you live your whole life. It gets harsh living out on the edge, but it's where I've spent the majority of my life, and I wouldn't have missed it for anything. Losing Gilman hurts like hell, and knowing that my own actions and inactions are partially responsible for that loss makes it even worse. I don't know if I'll ever be able to drive or walk by that building without feeling some major stabs of regret. It was the best, that's all there is to it. Twenty years in the underground, and I never saw another place that came close.

When Gilman was at its peak, maybe a year or more ago, I remember sometimes how I'd be out on the street or in the supermarket, or visiting my parents, and I'd find myself thinking, why can't I act the same way everywhere that I do at Gilman Street? Why can't I feel that same freedom to say or do just about anything that comes to mind, to bounce all over the gamut between sober, responsible organizer and total raving loon? And then sometimes I would slip into my Gilman mode for a minute or two, go riding up and down the aisles on a shopping cart making goony faces at all the little kids or step in between two strangers to tell them to stop fighting.

Then all of a sudden I'd remember, whoa, this ain't Gilman, dude, this is *reality* operating here, and I'd crawl back inside the guarded, cautious persona that I'm used to taking out on the street. Why can't the whole world be like one big Gilman? I guess in a lot of ways it really is; same kind of problems and same kind of joys, just on a way bigger and sometimes life and death scale. And even more than at Gilman, it's totally up to us to make it work, to make it fun, to make it happen, or to give up and let it die.



The driving force behind black magic is hunger for power.....the black magician's ambition is to wield supreme power over the entire universe, to make himself a god-Richard Cavendish, "The Black Arts"

Throughout life, from the beginning of time itself, there has always been an element of Darkness. An element of Darkness that looms within every corner of the world's light. The real life war of good vs. evil has been waged unto the ends of the earth. The remnants of such a continuous battle lie scattered deep in our souls and minds. For the root of all good and evil is harbored in the belly's of mankind and mankind alone. It is he who has created such a war. A war which shall never be won for he is driven by the elements of good and evil. He's split persona divided into two forces: of Good- Love; Kindness; Concern; Friendliness: of Evil- Greed; Selfishness; Lust; Jealousy; Hate and Fear. The nightmare of such a reality beckons without call and the laugh of joy, the cream of despair rings loud in our ears where the tone is all but to similar.

Continuing with the investigative journey into Satanic Cults, "A World Damned With An Ultimate Evil-Satanism."

This investigative journey is one of extreme importance because of the serious questions to be had about elements of some satanic activity. Questions if in fact elements of satanic activity may be used for intelligence purposes, specifically by means of mind control of individual participants in such occult groups. As the investigative journey unfolds, the journey will stumble upon such occult activity, connected with intelligence tentacles for instance, the Manson Family and the connections to the Robert F. Kennedy assassination. The idea of manipulation of the mind is one that has been experimented upon greatly deep in the dark, clammy basements of the CIA and within the Military. Last issue the interview of the individual involved in a satanic cult at a young age, the ramifications received from being a part of this particular cult are dramatic to one's psychological balance. The emotional imbalance is hardly worth standing for a five year old mind, a mind that is still developing. The actions carried out like that of murder of animals as well as human life, before a child's eyes, instill a traumatic horror into a young mind. Such a sight and experience does not necessarily disappear over night. Thus, something like this will remain with you for the rest of your life. Would such visions of horror be conveyed through violence in later years? Anger problems or even a lack of care for living or dying? This individual killed another child at the age of five and as he says in the interview he had to receive tons of medical help because of this action as well as other actions to be able to carry on a normal life. One aspect which I find most intriguing within the realm of satanic cults is their obsession to manipulate children at a young age. My personal feeling and as you the reader will come to learn through extensive documented facts, during this investigative journey, that it is the best time to instill and mold a mind because a young mind is still developing. Continuing once more with the interview that began last issue, it was conducted on the 1st of April 1988.

Q- How many deaths did you witness?

A- Oh, 20 or...I don't know. It's hard to say, but somewhere between 6 and 20. I don't know...somewhere. There was so much killing going on that.....sometimes there'd be like a frenzied killing where there'd be animals being killed and babies, and there'd be so much noise, and it wouldn't be like a real ritualized, calm thing; it would be like lots of noise and screaming and crying and blood flying....I mean, I couldn't keep track, to tell you the truth, I didn't count. But it was not an unusual occurrence. It must have been more than the, even, because I remember there were lots of deaths at the rituals. It wouldn't be like just one child, it would be like six or seven, or five or four, or something. I don't remember, but there'd be lots of rituals. I mean they weren't that infrequent.

Q- Were these children strays, or were they the progeny of some of the participants of the ritual?

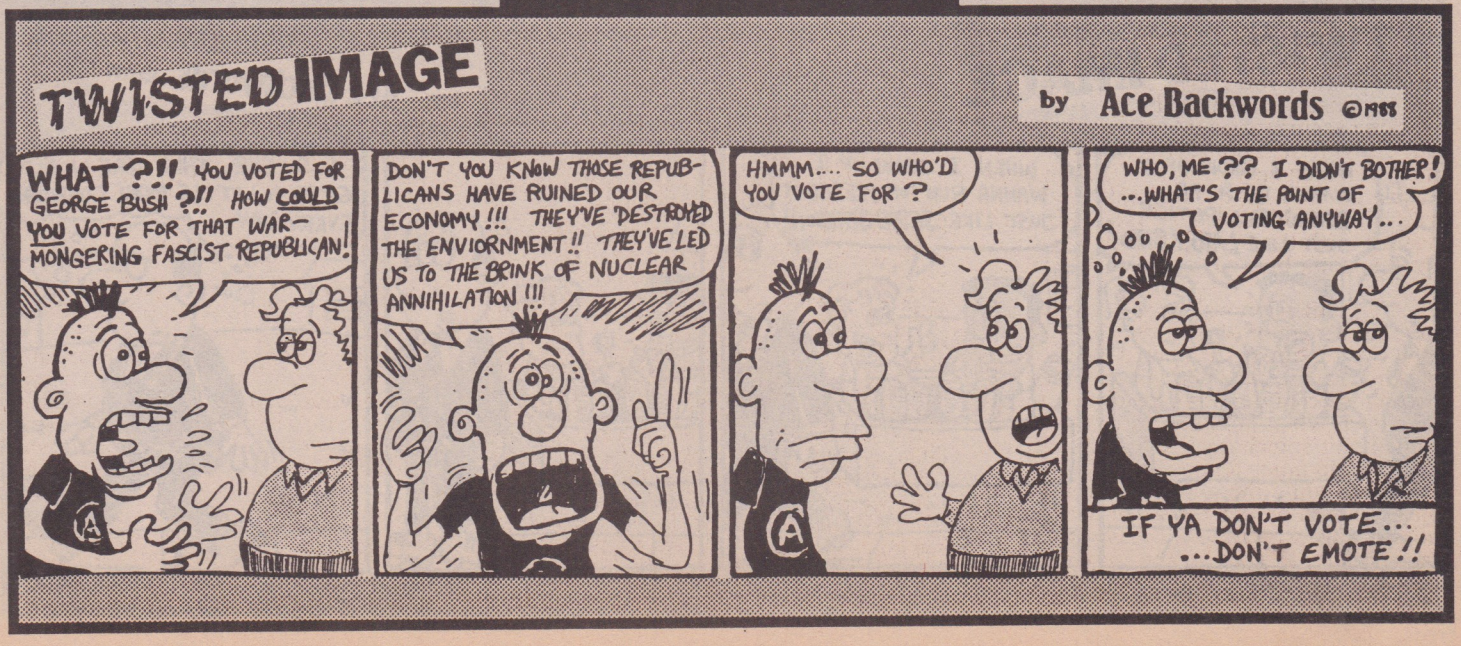
A- They were mainly children who were of like unwed mothers and a lot of Mexican babies. I don't remember any black babies; a few white babies. But most of them were Mexican. And they were.....like the babies of teenage mothers...I think the members of the cult paid the unwed mothers money while they were pregnant. Sort of like keeping them around, and then they'd just buy the babies. I don't think these mothers knew what it was for. I think they thought it was going to a nice white middle class home. But there were a lot of Hispanic teenage mothers in maybe bad areas, poor areas, that needed the money and didn't want the disgrace. I mean, that's how I remember it.

Q- Regarding your adolescent years: you mentioned to me just a couple of minutes ago that during your adolescent period with your family, you were used in a titillating sort of sexual intimacy type of roll where men or people were brought over to your parent's home, and your parents would expose you to these people, and try to get you to excite these people in a sexual way. Not in a touching sort of way, but alluding toward a sexual direction with your presence nearby them. And then eventually, one of your parents would take these people into another room and be sexual with these people. Is that right?

A- Yeah, my mother, not my father. My mother used me in those situations, but my father didn't.

Q- What was that like to be an adolescent, a evolving teenager, etc...? Where generally, a lot of teenagers worry about schools and pimples, and what they're going to do on Friday night, and if they got their book report in, and what television show they missed...what was that like to have such heavy, weighty concerns as an adolescent, about pure survival?

A- Well, that's what it was—pure survival and fear. I basically was in fear for my life constantly. From the time I was 12 until I left home at an early age, I was constantly beaten, beaten maybe three times a week, or four



times a week, and threatened with knives. I didn't even get a chance to rebel, to be a rotten teenager. I was beaten for things like calling up my best friend and saying, "Let's go do something, like let's go to the movies." I would be beaten for that because I was told that I was evil for wanting to do that. It was really weird. So I didn't even get a chance to go out with the boys and get caught doing bad things. I was getting constantly beaten for just existing, and I was told that if I ever resisted the beatings that I would be killed, so I'd better just let the beatings continue. So it just became like a constant way of life.

Q- With these beatings, did they ever draw blood?

A- No, I just had beatings...like scratches, and I got beaten with...mostly I was whipped with like, belt buckles. That was the main thing. And scratched....my mother has long fingernails. My father beat me up once, like with fists, and I had a concussion.

Q- Do you think that has affected some of your mental process?

A- Oh no, I've had lots of concussions from different things. I don't think it helped my adolescent years because...I think my mind came back okay from the concussion, but it didn't help my attitude. It was just constant, constant violence and threats of death. And so I really didn't assume at any time that I would live. I mean I just live with it, and I had plenty of reason to think that they would follow through on their threats. I'd wake up in the morning...like at 1:30 in the morning, my mother was standing over me with a butcher knife, about to plunge it into my chest, which is how I've seen her do this sort of thing to other people so I had no reason to think she wouldn't do it to me.

Q- She actually went ahead and did this to other people...plunged it into someone's chest?

A- Yeah, that's how children were killed—they put knives...well, that was not all the way they died, but that was a very popular way of doing. That or...should I give details?

Q- We'll determine if it's too detailed.

A- Sometimes, animals and children—they were treated the same—sometimes slitting the throat from ear to ear, that was one way. Dismemberment—death from dismemberment happened. To get plunged into the chest with a knife was the most merciful death. That was quick. That was a good way to go. That was the preferable way to die.

Q- When did all of this become too much for you? When did you finally decide that it was too much and you had to leave. And why? How did it all happen?

A- Well, it was a process where I was just maintaining and just maintaining. When I experimented with drugs a little bit, and then one day I took LSD with my friend and we went to a concert I was like running around dancing and stuff. I had this realization on the LSD that...it wasn't like I remembered the rituals or the satanic stuff, it wasn't specific. It was that I realized I belonged to no one. I was a street urchin. I had no family. I had no roots. I belonged to nobody, and I was exhausted from my life. And I couldn't...after the acid trip, I couldn't go back into my family.....So after about six months ..one day I said I gotta leave, and I just left. I did it in such a way that I could leave.

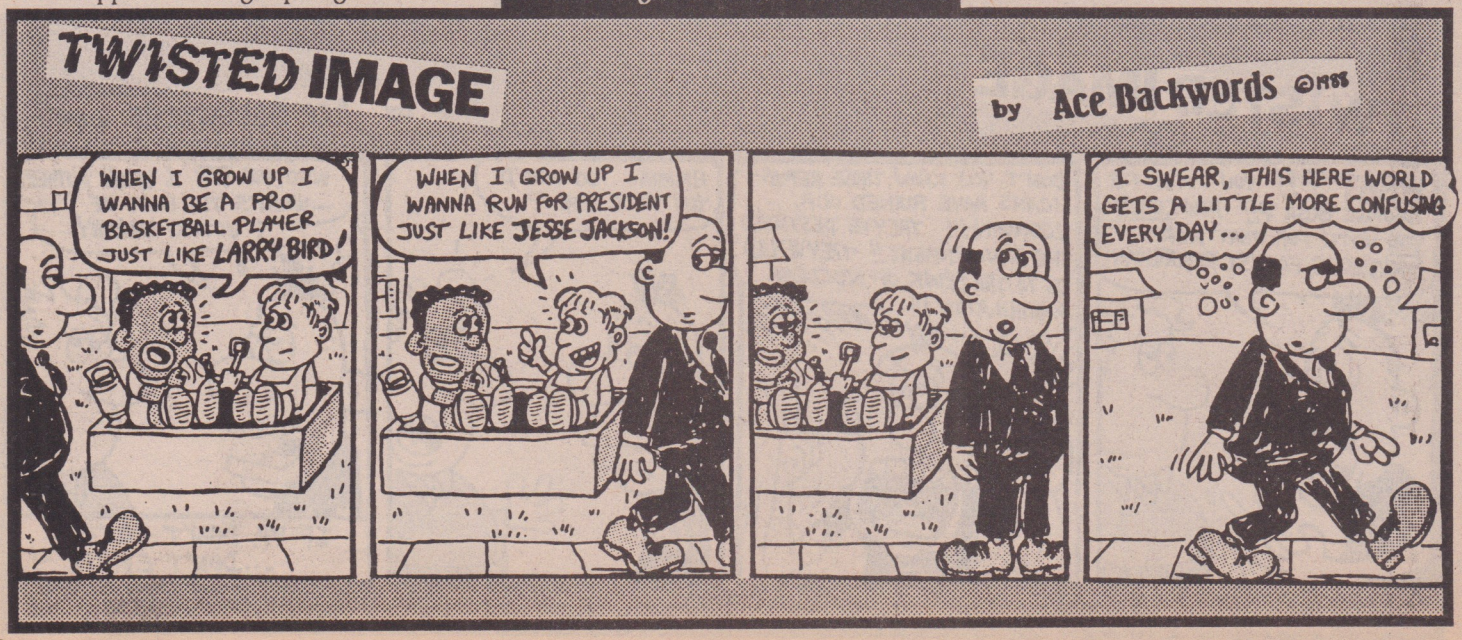
Q- Any words of caution that you might have for people...? What can you say to people. Are there any telltale signs of satanism that are visible, that the public may be aware of if they looked for, to warn children about, or to warn adults about?

A- I don't know of any telltale signs. I just know that people...I look at it like..there's a lot of religions out there that the common person doesn't know about, and not all of them are bad. Like some people are like white witches, or they're like into magic, or they're keltics or druids or pagans...they're not necessarily devil worshipers. Devil worshipers and satanists are a separate entity. I mean, it basically comes down to people that worship the light and there's people that worship darkness. And you can't lump all of those religions together because there's a lot of people that worship the light that won't have anything to do with satan worshipers. They're more repulsed by it than your average Lutheran or Protestant because they know the distinction and they stay away from it. My caution to people is: Don't cultivate the darkness. It's like it's an inferior force, anyway, so why waste your time on something that's, something that's so inferior to god. I mean, it's like the difference between a shadow and the sunlight. I think the shadow exists in everyone and god exists in everyone, and it becomes a perversion anytime you focus on one and you don't keep the balance. If you totally focus on the sunshine, you end up like Swaggert or Tammy and Jim Baker, and then the shadow creeps up and gets you. So it's just the balance that is important. A lot of young kids are interested in satanism, they think it's real cool. Maybe they're not even into it for real, and maybe it's just a little game they play. Maybe the best thing to do about it is to educate the public that it does exist and that it's happening in middle class America.

This concludes this interview of an individual apart of a satanic cult group at an early age. Certainly the family life of this person was one that must have been extremely difficult to develop and live through. The constant threat of death, fear, abuse of children and animals-elements that plague many satanic cults is hardly the best atmosphere for anyone to grow up in. Reflecting on such a bleak surrounding to live through what happens in a person's future life? I mean do they crack and go on a killing rampage after harmless victims? Do they psychologically become insecure, lacking self-worth, ambition, love, kindness and are more prone to express feelings of anger by being cruel, uncaring and hate? The seriousness of elements of satanic activity are pretty rampant and yes, the public needs to informed of the magnitude and dangers. As this investigative journey travels onward through the dark alley ways of our society, the journey will reveal more astonishing facts about satanic activity.

For example, not only what I mentioned before about the Manson family, but the Son of Sam/David Berkowitz case and the massive links to a huge satanic umbrella organization, the Process as well as links to the Manson family and so on. The association of nazism and satanism, child molestation cases, homicides and henceforth realms of information we all must be aware of. America is silently screaming for help. America is crying in the wind. America is not alone in its fears of the dark. Till next issue, Peace, Love, Unity and Knowledge,

The Irish Rocker



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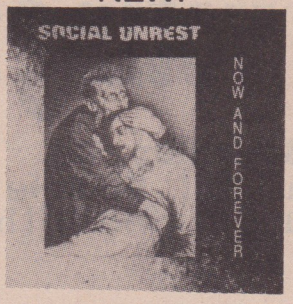

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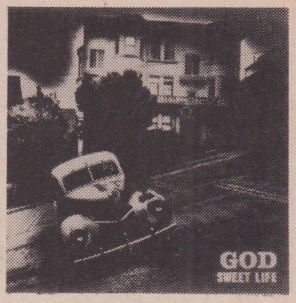

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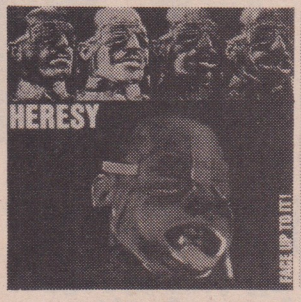

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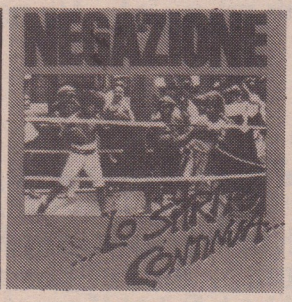

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NINE REASONS TO SUPPORT INDEPENDENTS

WHATS THE SCOOP ?

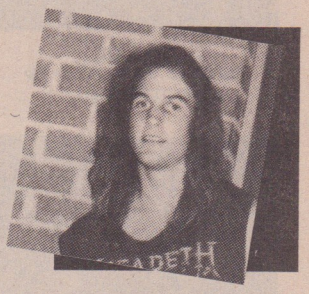
By Alisa Schulman

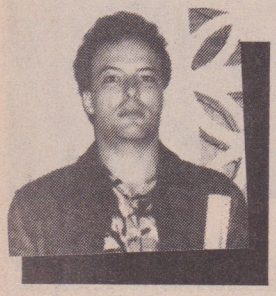
This month's question:

Will you be voting in the Nov

Bubba Brown, age 22, Berkeley, CA
"Can I still register!? Yeah, I will. Because last time I voted in 1984, I got in free to Wolfgang's to see Faith No More and it was great."

Chase, age 17, Vallejo, CA
"No. I don't know why not. No comment."





Jello Biafra, age 30, Boulder, CO
"I haven't decided yet. I'm finding out that a lot of Dukakis's behind-the-scenes advisors are all ex-Reagan administration officials. One of them even went to Europe to assure all the leaders that Dukakis would continue research on star wars. Maybe the only person left to vote for is G.G. Allin."

Marc Monosonic, Passaic, NJ
"Yes. Well, it's a free country and being an American gives me the privilege to vote—use it or lose it! I'm going to be voting for Bo Diddley."

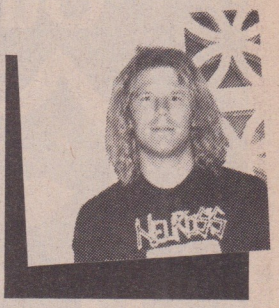
Kim Nies, age 22, Los Angeles, CA
"Yes. Why not!? Somebody's gotta do it—I'm gonna do it! Because the shit's hitting the fan, things are coming down, we've got republicans that are dodging Vietnam...Someone's gotta do something!"

Martin Brohm, age 20, El Sobrante, CA
"Probably not. Because I'm lazy!"

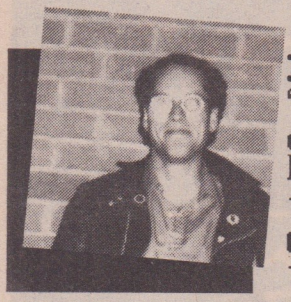
Honey, age 19, San Francisco, CA
"I wasn't going to vote at first, but it's too fucking scary to think of Bush as our next president."

WHATS THE SCOOP?

ember presidential election?



Mike Ross, age 22, Oakland, CA
"Yes, I am. I'm voting because I believe we're the ones that can make a difference. That is, if everyone did it. Still, I feel it's important just for myself, to know that I did voice my own opinion."

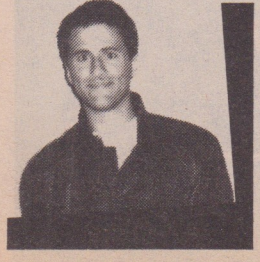


Doug Burnet, Oakland, CA
"Yeah, I always vote. What I think is the most interesting is how everybody who doesn't like Quayle calls him 'Quayle' and everybody who likes him calls him 'Danny'. I read in the paper today how they compare him to Robert Redford. OK, we know it's a beauty contest, but do you really have to start so early!? It's kind of frustrating..."

Nicole, age 20, Boston, MA
"Yes. Because you have a choice of the lesser of two evils, so you might as well go with the lesser. Bush is a lot worse than Reagan, he's a lot more right-wing. He was director of the CIA, and I don't want anyone with access to those files in the oval office, or with his connections and past history in illegal drug deals and all the shit that he's pulled. The man is a liar, he's a bigot, an egotistical, self-serving, power-hungry, right-wing fascist! I don't want him to win, so that's why I'm voting for Dukakis."

Chris Burns, age 33, San Francisco, CA
"Yes. I'm voting for Dukakis, not because I believe in what he stands for, but what I don't believe Bush stands for. The lesser of the two evils, right?"

Jeff, age 38, Oakland, CA
"Probably. I think the election is totally lame in every possible perspective. Bush is going to win, and it's going to be totally embarrassing, but the American people deserve Bush because most of the American people are totally stupid and Bush is totally stupid, so it's going to be like a completely acceptable scenario."



Nick, age 22, Berkeley, CA
"Most assuredly. How do I feel about the election? I feel like Jeff feels. I like neither candidate but I'm going to find myself voting for Dukakis because I don't want to see Bush in office."

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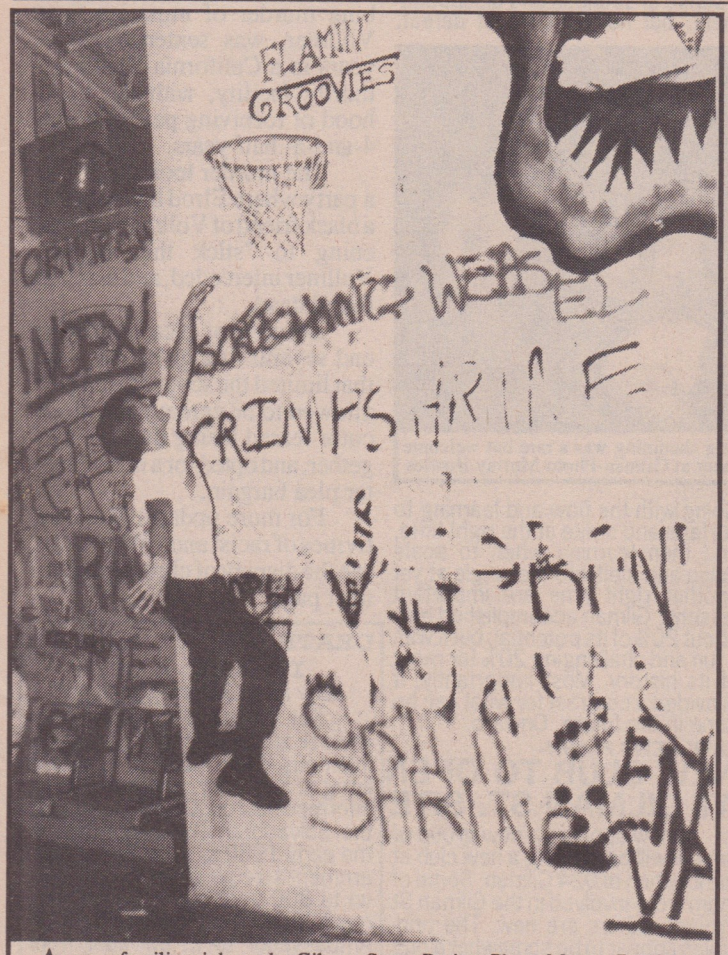
THE BEHIND THE NEWS ROUND-UP FOR.....NOVEMBER, 1988

MRR NEWS

No, really, skinheads are nice people!

See Page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting



A not unfamiliar sight at the Gilman Street Project-Photo Murray Bowles

MORE ON GILMAN CLOSING

By Tim Yo

Gilman Street Project was just that, a project, an experiment. It was an attempt to create a truly alternatively run space and to turn a violent scene around. It had its victories and its failures, and here are some of the possible reasons behind the closing and the lessons to learn.

BANDS: Gilman had hoped to bring together representatives of various bands to eventually lead to a band-run clubhouse. If enough bands had seen it in both their collective and selfish interest to have made that commitment, then it could have worked much better. Some bands (or members of bands) took it to heart, but most bands merely saw Gilman as a place to play and did only what was demanded of them.

AUDIENCE: It was up to the crowds to appreciate with respect what was rightfully theirs (a self-run club) and to put energy into making the place be special. Many did, many more did not. While most liked the idea, it was hard for them to translate that into constant involvement. Those people that like to drink at shows and get rowdy were alienated and frustrated from the start with Gilman's "no drinking" policy, which was necessary to keep an all-ages venue open. They either boycotted or outright fucked with Gilman. Many of those who liked the necessary policies and atmosphere took it for granted, leading to a

Continued Page 2 Col 2

ELECTION LOOMS NEAR

MEDIA IMAGES & MONEY DECIDING FACTORS- CANDIDATES BLATHER ON

By Tim Yo

In less than one month, the United States of America will be electing its next leadership. If polls are accurate, the next president will be a former head of the C.I.A. Remember when the Russians chose Andropov as their premier a few years back, and what a field day the "free press" had with the fact that he had previously headed the K.G.B.? Probably not, as the American electorate has a notoriously short memory. It is this very same candidate, George Bush, who was up to his ears in the Iran-Contra coupd'etat within the U.S. government, a scandal that would have brought down any civilized country's government. This scandal involved lying to Congress, as well as running illegal arms to the Contras and running drugs back into the U.S.–while simultaneously advocating a "war on drugs". This is a man who has the complete backing of the Religious Right and their program for eliminating choice for women, reading the bible in public schools, eliminating rights for gays, minorities and other "non-believers". He is a candidate who recently said: "I stand for anti-bigotry, anti-Semitism and anti-racism", which would have been a laughable blunder had it not been disclosed a few days prior that one of his chief aides had been responsible for finding out how many Jews were in certain government positions while working for then-President Richard Nixon.

On the same party's ticket, just "one breath away from the presidency" should something happen to Bush, is Senator J. Danforth Quayle III, a man whose multi-millionaire father bought him his way into law school after a mediocre college career (and got him entry through a program set up to help financially disadvantaged minority students), a man who avoided service in Vietnam by staying safe in the National Guard (and again, got in by special privilege through his father's influence and friends), all the while advocating a strong hawkish position that would send other less-advantaged American youths to die in foreign lands to protect American business interests. This is a man who recently said, in response to a question about the Holocaust in which 6 million Jews and millions of other Eastern Europeans, trade unionists and leftists were slaughtered by Nazi forces: "It was an obscene period in our nation's history." Then, trying to clarify his remark, Quayle said he meant "this century's history" and added, amazingly, "We all lived in this century. I didn't live in this century."

Yup, just one breath away.

Your next vice-president:

'It was an obscene period in this nation's history.....this century's history. We all lived in this century. I didn't live in this century.'

HUGE FIRE ENGULFS CONTROVERSIAL CONSTRUCTION SITE IN S.F.'S HAIGHT-ASHBURY DISTRICT

By Tim Yo

In what may have been a direct action aimed at corporate gentrification moving in on San Francisco's Haight-Ashbury district, a huge fire burned down a Thrifty drug store that was under construction. The inferno also engulfed several apartments as well as parts of the trendy I-Beam disco.

Fire Department officials investigating the cause declared it to be a case of arson, and probably a "professional job."

Some residents of the embattled area blamed "crazies" for the action, while neighborhood organizations opposed to the Thrifty Corporation's plans reminded reporters that the majority of arsons are planned by the owners of the properties being torched.

The building site that burned is located on the corner where the Straight Theatre used to sit, a center for many alternative shows in the late 1960's, once owned by members of bands like the Grateful Dead and Quicksilver Messenger Service. When the city tried to take over the location years later, their architects were attacked by members of the White Panther Party and the People's Ballroom Coalition. Neither organization is active today, and the character of alternative lifestyles has shifted more towards a curious mixture of punks, skins and hippies. But anyone traversing Haight Street today can't help but notice the trendy type stores and boutiques, much like L.A.'s Melrose area, as well as the overwhelmingly young population of the district.

As Peter Plate alluded to last issue in his story of the "Food Not Bombs" arrests in the Haight, there is a war going on over the future of the district. Longtime residents who relate to the alternative/counter-cultural lifestyle have been vigorously opposing city acquiescence in allowing permits for corporate incursion, but have seemingly been fighting a losing battle through the standard legal channels. It may be that more determined elements are at work in sending out a message to businessmen and real estate speculators.

GILMAN *from Page 1 Col 1*

consumerist outlook and stagnation. It was up to the crowds to challenge the bands to greater heights, less hypocrisy, and more creativity, but seldom did that happen.

STAFF: The people who volunteered to work regularly and bothered to attend decision-making meetings are the heros. They gave everything and then some. But a few cannot mke up for the majority who never got it. There was a toll-taking burnout factor. Most of the staffers, besides having regular jobs or school, had other important projects of their own: zines, bands, radio shows, labels, etc., and were spread pretty thin.

CONCLUSIONS: If Gilman was the only or main priority for most of the staff, then things might have been different. It took all they had to just cover the mandatory work, and left little or no time for many of the details, the subtle things that really lead to special outcomes. After all the energy was spent on booking, security, membership, and clean-up, there was precious little left for the outreach and communication that was necessary to create a more unique character for the place, a greater variety of experience, and for bringing new, excited blood into the stew. Most bands too failed to break out of their molds, to come up with innovating concepts for shows as well as more memorable individual performances. It remains to be seen if that shortsightedness will lead to the demise of most bands now that they have no other place to place publically besides parties. The audience, in general (and especially as time went on), were young, as were the bands. They had little to compare Gilman to, and it was easy for them to take a stable venue for granted. They also lacked the self-confidence and experience to assert themselves consistently. Some tried, but it was asking an awful lot of them. Here in the Bay Area, fans are pretty spoiled, and there's always been somewhere to go to shows. Weirdly enough though, when people call asking if Gilman is really shut, very few ask why when told "yes", and even fewer show any kind of anger or frustation at that.

WINS AND LOSSES: Many people got to make new friendships and shared a valuable growing experience. Many bands came into being because they now had an outlet to be heard as well as to be righteously paid. Some of these bands will last, most won't. There was a period of magic at Gilman, that undefinable time when a scene is born out of rubble, where creativity and friendship flourish. Something was created, but it didn't last forever. Maybe it can't. Maybe scenes must die before something fresh can come along again. Energy and creativity can't be forced, even if the right topsoil and fertilizer are applied. There was a time for Gilman's ideas to surface, and now perhaps a time for them to take a more underground outlet. Many of the Gilman people will keep working together on other projects. There is a sense of sadness and disappointment, but not a sense of defeat.

Leapfrog replacing slamming was a rare but welcome display of creativity at Gilman-Photo Murray Bowles

Going with the flow and learning to surface and strike at the right time, and then learning when to scale down and melt into the jungle at yet another right time are important lessons. Gilman accomplished only about 20% of its potential, but it was a fun and challenging 20% for most of its history. Most importantly, it provided a contrast for what can be done in the future. Onward.

LATE NEWS FLASH-

NEW CLUB TO OPEN AT GILMAN ST. SITE

It now appears a new group of people will be starting a new club at the location of 924 Gilman. Some of them were involved in the Gilman St Project, others are new. The principles appear to be somewhat along the lines of Gilman, though it will be somewhat more structured. They plan on beginning events in early November.

Those interested in bookings should contact Pat at (415)849-9819.

ONE LAW FOR THEM

Michael Deaver, former White House assistant chief-of-staff to president Ronald Reagan, was convicted to lying to Congress, lying to a Grand Jury, and of using his former position illegally to obtain special consideration as an influence peddler. He was given a three year suspended sentence and a $100,000 fine. In all likelihood, he made many times that amount crookedly. An ordinary car thief would receive much a stiffer penalty, including jail.

ONE LAW FOR US

SAN JOSE SKINHEAD GETS OFF WITH LIGHT SENTENCE

Michael Elrod, the San Jose skinhead convicted of the stabbing murder of musician Scott Vollmer, was sentenced to 11 years in a California Youth Authority facility, with the likelihood of receiving parole in only 4-and-a- half years.

The murder took place after a party where Elrod had accosted a black friend of Vollmer's, threatening to "stick that nigger". Vollmer interceded, and was later found dead.

Because of plea bargaining and several rulings by the judge that limited the scope of evidence allowed to be entered, the prosecutor feared losing the case altogether, and opted for a manslaughter plea bargain.

For more updates on the activities of racist and violent skins, see the display of clippings on the next page.

DEATH SQUAD KILLER IN THE U.S.

Lucy Forest-From The Nation

Col. Nicolas Carranza, an organizer and leader of El Salvador's infamous death dquads, is quietly living in Kentucky, according to an informed source. Carranza, head of the Salvadoran Treasury Police in the early 1980's, oversaw the government's reign of terror in which up to 800 people were killed each month. Even Thomas Pickering, U.S. Ambassador to El Salvador from 1983-1985, once described Carranza as a fascist. The Salvadoran regime attempted to closet Carranza in a minor diplomatic post in West Germany, but public protest kept him out.

The American conscience is more accomodating. Carranza received $90,000 a year from the C.I.A. between 1979-1984. William Casey, the director at the time, was especially solicitous of him, paying him a secret visit while in El Salvador in 1983. The State Department has a policy of reviewing the visa applications of foreign nationals who are barred entry for the personal advocacy of violence. According to one department official, Carranza's case was never reviewed. Thus he arrived unnoticed in Kentucky and is now free to enjoy his $84,000-a-year salary as an officer, still on active duty, in the Salvador Armed Forces.

Anger In the Streets Of Atlanta

Although Atlanta police canceled a march and rally by white supremacists yesterday, fearing violence, there was still shouting, punching and trouble outside the Georgia Capitol, where opposing groups gathered on the eve of the Democratic National Convention.

One anti-Ku Klux Klan demonstrator (above) shouted as police held his group back, and below, a skinhead took a punch as he was about to deliver one.

Skinhead teen shot in Deep Ellum fight

By Al Brumley
Staff Writer

A clash between skinheads and a patron of a Deep Ellum nightclub ended when a 17-year-old girl was shot in the back early Thursday, police said.

Amy Mecum was in stable condition Thursday at Baylor University Medical Center with a bullet wound from a .22-caliber rifle in the right side of her back. Miss Mecum said Thursday that she is a member of the Confederate Hammerskins, a skinhead group that believes in white separatism and anti-semitism.

The fight was the first incident involving skinheads — youth gangs known for their racist views and shaved heads — since a Ku Klux Klan rally at City Hall in February in which several skinheads were arrested for disturbing the peace, said Deputy Chief Lowell Cannaday of the Dallas Police Department's central patrol division.

A Deep Ellum business owner who asked not to be identified said there has been recent tension between skinhead groups and young people who call themselves punk rockers, making Wednesday's incident inevitable.

According to police reports, the incident began about midnight when the van stopped in front of The Honest Place in the 3000 block of Commerce Street.

A 19-year-old man — one of two people injured in the fight — said he was standing outside the club when the van pulled up.

The man, who asked not to be identified and described himself as an independent skinhead, said one of the skinheads in the van got out and told him to take off his boots.

When he refused, one of the skinheads hit him and other skinheads began chasing him down the street. He said they stopped chasing him when they heard gunshots coming from the club.

The man suffered a broken nose and had several of his front teeth chipped. Another teen-ager, a club patron, was knocked unconscious during the fight, police said.

Miss Mecum said she was shot while helping a friend get into the van.

'Skinheads' on rampage in Toronto

By Gary Regenstreif
REUTER

TORONTO — Clad in army boots, combat fatigues and shaven heads that spawned their moniker, "skinheads" have unleashed unprecedented aimless violence here that includes shaving a teen-aged girl bald, assaulting two businessmen at midday in a crowded downtown shopping complex and beating an 82-year-old woman before ransacking her house.

Though mild by most city's standards, the violence is new to Toronto, which prides itself on escaping much of the crime, racial clashes and gang warfare that plague urban areas.

"There is a concern, that's for sure," said Rick Huffman of the Toronto Police Department's investigative branch. "We're trying to prevent things from getting out of hand."

About 30 skinheads have been arrested in recent weeks on such charges as assault and robbery in incidents around the Eaton Centre on Yonge Street, a busy downtown shopping district.

They prey mostly on "preppies," or clean-cut middle or upper class youths, as well as on gays and racial minorities.

They have been involved, too, in violence and revenge with "punkers," fans of punk music who often wear outlandish hair styles and fashions. Teen-age skateboarders are another of their targets.

'Skinhead' Charged In Attack on Blacks

By Torri Minton

An alleged member of a South Bay white supremacist youth group was in the Santa Clara County jail yesterday in connection with two recent assaults on blacks in San Jose and San Francisco.

Mark Tipton, 18, booked on two felony counts of attempted robbery and unlawful imprisonment, and two misdemeanor counts of assault and battery. He is being held on $15,650 bail.

San Jose police believe that Tipton was one of four members of the Aryan Youth Movement-White Student Union who terrorized a 54-year-old black woman last Saturday as she walked her dog across a bridge near William Street Park in San Jose.

"Tipton stopped her and said, 'Everybody who crosses has to pay toll, especially niggers like you,'" Sergeant Dwight Messimer said.

When the woman tried to walk around the youths, Tipton allegedly grabbed her and threatened to hang her from a nearby tree. The woman screamed and the youths fled. Witnesses took down their license plate numbers, which San Jose police used to find Tipton.

A self-proclaimed leader of the white youth group later said the four youths are members of a new underground "skinhead" chapter of the movement in San Jose.

About a dozen skinheads — who shave their heads and are sometimes confused with punk rockers — were apparently hanging out in the park that day, after a concert they planned to attend was canceled.

Investigators characterized the movement as a small group that entertains vague ideas of white racial supremacy and neo-Nazism.

"They have no intelligence," a police source said. "That's why they shave their heads. I'm surprised they could find so many village idiots to form an organization."

Skinheads held in youth shooting

UNITED PRESS INTERNATIONAL

MILWAUKEE — A judge Saturday ordered two members of a neo-Nazi skinhead gang held on cash bond of $25,000 each on charges they shot and wounded a youth who rode in a car past a house where gang members lived.

Court commissioner Harry Halloway set cash bail for Hollin Lange, 19, and Patrick O'Malley, 18, who are being held in the Milwaukee County Jail.

They have been charged with one count of causing injury by conduct regardless of life in the shooting and four counts of endangering safety by conduct regardless of life.

The two are accused of shooting James Fairbairn, 17.

A couple of "skinheads" who took it on the nose prepare to leave scene of demonstration near Glendale Holiday Inn.

Outraged crowd clashes with white supremacists

By Christopher Tricarico
Herald staff writer

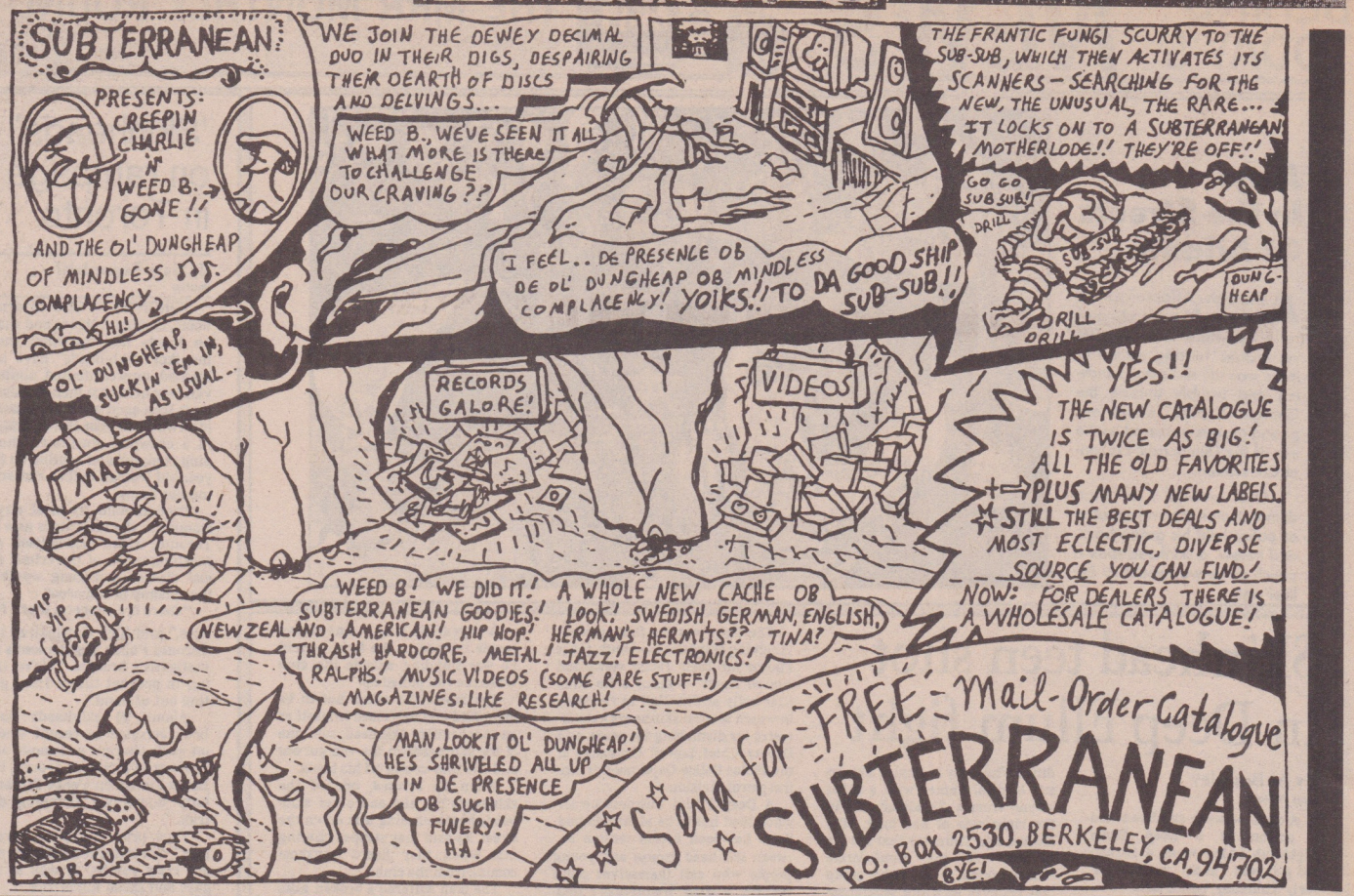
Hundreds of angry protesters clashed with followers of white supremacist leader J.B. Stoner yesterday outside a Glendale hotel where he spoke to a handful of local supporters inside.

Crowds chanted in unison, "Asian, Latin, Black and White, to smash the Klan we must unite," and "No War, No KKK, No Fascist USA" as they moved up and down the sidewalk in front of the Holiday Inn on Pacific Avenue.

"We felt it was important to have public outcry against these groups, particularly Stoner's, because he is promoting genocide," said Mike Nadel, a spokesman for People Against Racist Terror.

Nadel's organization, along with members of the Jewish Defense League and the International Commission Against Racism, picketed outside for

White/A-9



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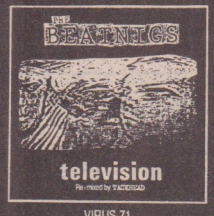

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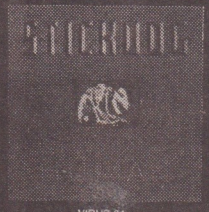

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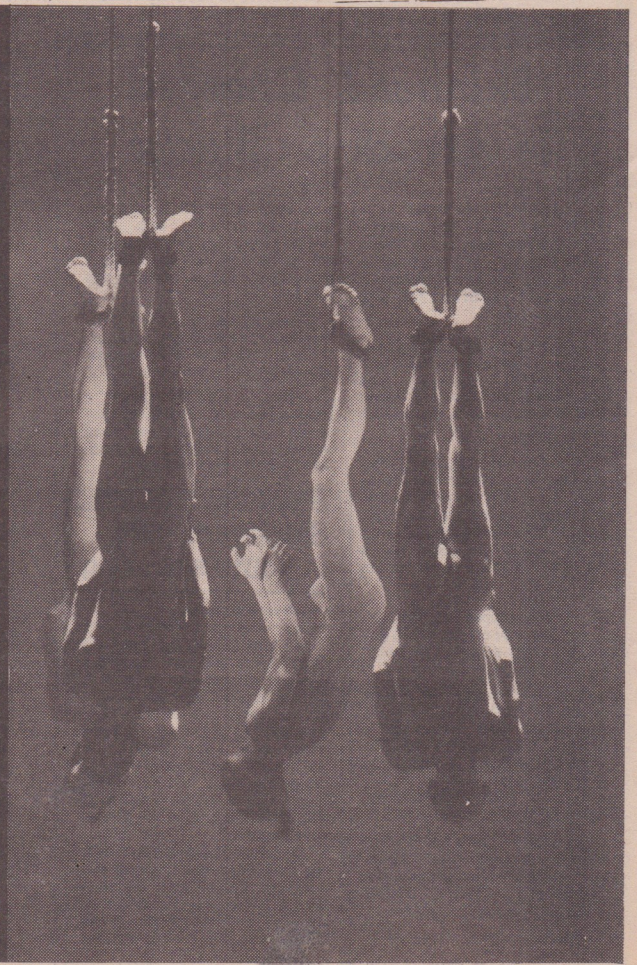

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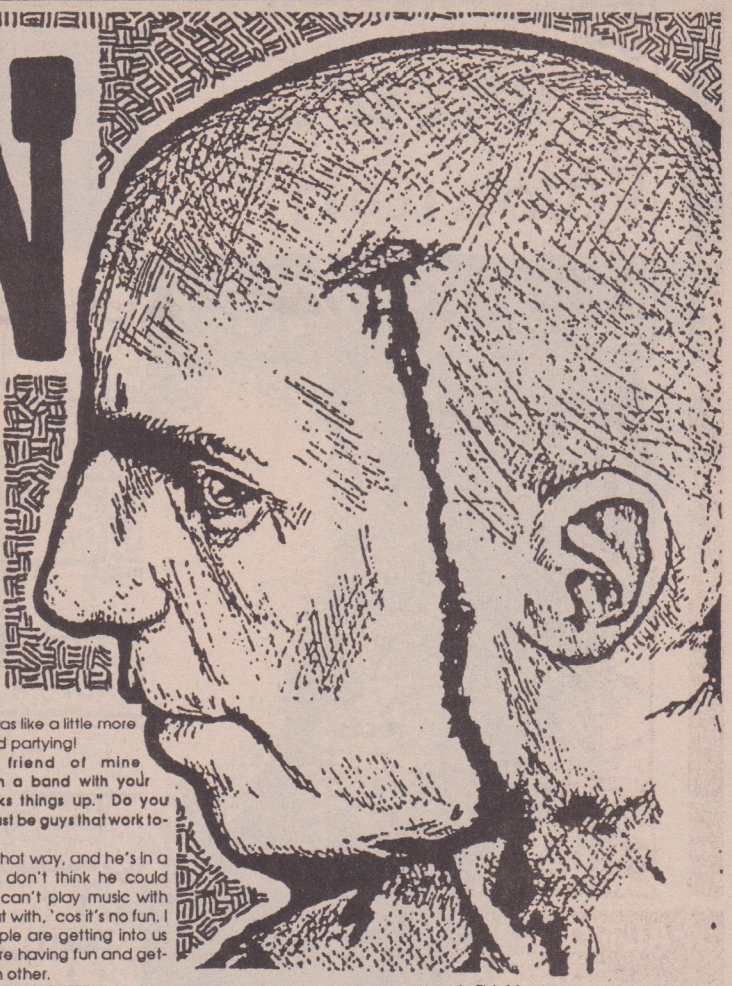
BRAIN DEAD



BRAIN DEAD, from Louisville, Kentucky have been together 3 years now. Their first album, The Brighter Side Of Life, was released in 1986. Their second lp, The Brain That Wouldn't Die!, was released last year. After replacing a couple of the original members, the band is tighter than ever, with an exciting new sound. The following interview with Brent Starkey (vocals), Shannon Burns (guitar), Kip McCabe (drums), and James Barber (bass) was done on the last day of April 1988.

MRR: The new lineup really is hot. For the record, what happened to former members, "Fast" Eddie and John"Scum"?

SHANNON: We booted 'em.

BRENT: John showed a huge lack of interest in the band, and would rather hippie-trip across the country, so we kicked him out. We're still friends, though. Eddie went likewise, the same direction. But he didn't want to go across the U.S., he just wanted to sing for another band. There's no hard feelings toward either of them.

MRR: Let's talk about the new guys.

SHANNON: We've got this new bass player. His name is James. He's a hippie. He drives a van.

KIP: He plays a Rickenbacker.

BRENT: He smokes ganja, listens to metal.

SHANNON: Except for those faults, he's an O.K. guy. We like him.

MRR: And the drummer?

JAMES: Forget about him. More about me!

SHANNON: We got this new drum machine. It's called the KIP2000.

MRR:What kind of a band is BRAIN DEAD?

BRENT: We're a punk rock band.

SHANNON: We're a Rocking band!

KIP: A Punk Rocking band!

SHANNON: No punk, just rocking.

BRENT: You can't leave the punk out, 'cos we'll always have that. That's where the edge is. If you just say rock, you think of stuff like the new Gang Green, which sucks.

SHANNON: We're a rocking punk band, and we're very good. Everybody should buy the new tape and give us lots of money. We'd like your support.

BRENT: Send us your album, and we'll send you ours.

MRR:You just recorded five new songs in the studio. What was that all about?

BRENT: It's about the Jockey Club compilation album that we're suppossed to be on. And we're also planning on putting out a cassette called "More Brains."

SHANNON: It's the new BRAIN DEAD, the new sound! With the the KIP2000 and Funky James B. on bass.

JAMES: Rasta-Far-I!

MRR: You were doing a song called "PT Hell" more than a year before the Jim and Tammy scandal broke. What was your reaction when all that happened?

BRENT: The way I saw it, it was all pretty predictable. I wasn't at all surprised.

SHANNON: I thought it was funny the way the line said "They want to fuck you"!

MRR: Kip, what's it like playing with these guys? Is it what you expected?

KIP: Well, I didn't know 'em too well when I got in the band, but I figured it would be pretty much a party and a lot of hard work. And I got in. And it was like a little more hard work. And a little hard partying!

MRR:Someone told a friend of mine recently,"Don't ever be in a band with your closest friends. It just fucks things up." Do you agree that a band should just be guys that work together?

BRENT:If a guy really feels that way, and he's in a band, they're doomed. I don't think he could really feel that way. You can't play music with people you don't hang out with, 'cos it's no fun. I think the reason that people are getting into us now is that they know we're having fun and getting into playing with each other.

SHANNON,KIP, and JAMES: (LAUGHTER!)

BRENT: No, I mean they know we're into playing music with each other. People can tell we're enjoying it, instead of being up there fighting.

SHANNON: And spitting on each other!

MRR: I was wondering about one of your new songs,"In This Maze." Who wrote that?

BRENT: I wrote the words and James and Will Church wrote the music.

MRR: What's it about?

BRENT: It's about when I went to Houston, and was living on the street for two weeks. The destitution and just complete lonliness of living on the street. It's all true. It's exactly how I felt.

MRR: What is all this talk about BRAIN DEAD doing a movie?

JAMES: Two of 'em.

BRENT: Yeah, we 're suppossed to be in a zombie flick that Tony at "Great Escape" and some other people are doing. But that's not 'till the Fall. Then, Dave Levy is going to work with us on a kind of BRAIN DEAD documentary. Or maybe it will be along the lines of "The Young Ones."

SHANNON: A comedy/horror flick, maybe.

BRENT: Comedy/gore with lots of music.

MRR: What do you think of Charles Manson?

SHANNON:Charlie is love!

JAMES: I think Charles Manson is a visionary. Some of his ideas were carried out in the wrong way, obviously, but...

KIP: The hippies kicking in again.

JAMES: But he knew society's fucked and he knew society fucked him. And he thought, well the world is a garbage dump. And that sums it up in one big lump.

MRR: So you'd decribe the new BRAIN DEAD as rocking?

SHANNON: Yeah!

BRENT: We were compared to Stiff Little Fingers, and I think that's a good comparision.

SHANNON: Stiff Little Fingers with an edge.

KIP: A Hard edge - Sandpaper!

BRENT: We kind of have a Clash sound sometimes, too.

SHANNON: It's just taking rock to the very last step! That's BRAIN DEAD.

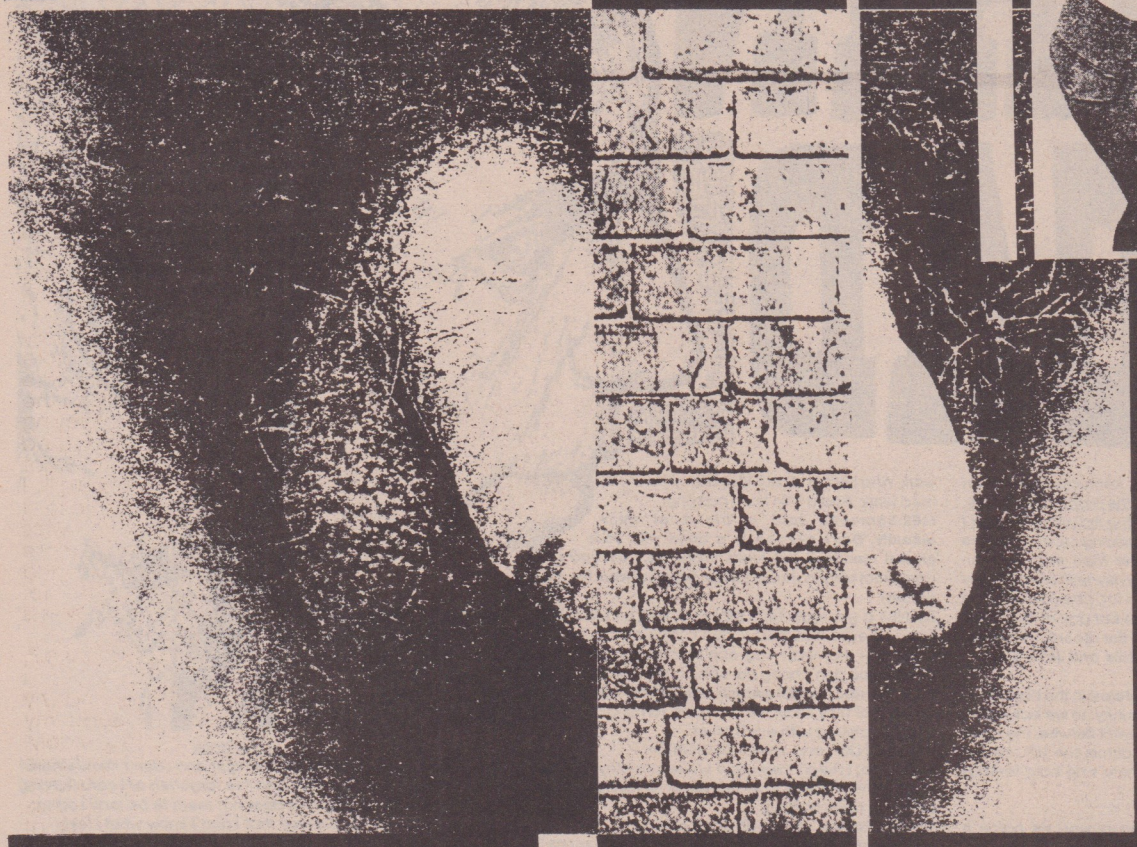
JAMES: One more step and we'll fall off.

In This Maze

Walking through the city at night and I don't Know where I am/ It's cold and dark and I've forgotten all I can/ Running from something that does not seem to be real/ Lost so much on the way that I don't know what I feel
But I am - In a daze
And I'm lost - in this maze
Wondered through this lonely place not knowing what to do/ Like a caged animal let loose in your human zoo/ I've been hungry before but nothing quite like this
And I am - in a daze
And I'm lost - and feeling crazed
Spent last night trying to sleep with rats crawling on my feet/ Then spent today getting up and falling on the street/ You look right through me like I don ' t even exist/ Yeah, you could kill me - would not even be missed
I am - in a daze
Living and dying - in this maze

Photo: Ramona Essex

Danbert Nobacon



Interview by Paul Spence

An 8" brown paper bag with the words 'Danbert Nobacon: Bigger Than Jesus' printed in dull type on the front cover. Peek inside and there it is, the latest record by the English singer-songwriter Danbert Nobacon from Leeds, a 7" released on the San Fransisco label Mind Matter after months of delays.

A permanent member of Leeds Anarchist band Chumbawamba, Dan has previously released only one other solo record, 'The Unfairy Tale', a self-released LP which was not distributed because it had the words 'Don't Buy This Record From HMV, Boycott The Bastards' prominently displayed on the cover (as a protest against HMV's links - via EMI- with nuclear weapons systems.)

This new record is called 'Bigger Than Jesus' and is the most comprehensive attempt I've ever heard on vinyl by a man, to confront Penis Power with its own bloody macho mistakes. It's shockingly good.

A shrivelled penis adorns the cover, followed by a warming essay with a neat personal touch called 'Getting To Know Myself', about a childhood of masturbation, feeling up girls' skirts and learning that the schoolboy/society/media images of men were (excuse the pun,) just one big fallacy.

MRR: Are you happy with the way 'Bigger Than Jesus' has come out?

D: Yeah. It's a lot better than 'The Unfairy Tale'. Even though it wasn't out in England for over a year after I recorded it, I'm still into what it's saying.

MRR: There'll probably be quite a strong shock effect from it, don't you think?

D: Yeah, it probably will. I think that's partly why it hasn't come out so fast. It was printed and pressed in the States, and because of the picture of my penis on the front and also the Jello Biafra thing, a lot of printers won't touch it.

MRR: It's much more specific than the LP, isn't it ?

D: Yeah, it's a personal exploration, I've called it maleness, how I feel as a bloke, compared to what we men all get through our lives telling us what men should be, the macho approah. It weaves in and out of all my confusions when I was younger and how I feel now. It ties in with how patriarchy in the world is really dominant.

MRR: Why did you put a picture of your penis on the cover? Aren't you just a right-on flasher?! After all, No-bacon pronounced a different way reads Nob-a-con!

D: It just ties in with one of the songs. I had this complex when I was younger about having a small penis. Now it doesn't matter, I suppose it's just an exorcism, but when I went to school it was a really big issue. It was hardly talked about, but you get all these weird confused ideas when you're that age about how you should be.

MRR: I know you're planning on putting out a spoken Word LP, motivated by Biafra's LP 'No More Cocoons'?
D: Well I haven't even heard that yet, so no. I had the idea ages ago. I have heard other spoken word LP's, and it's a really different approach- I mean they aren't records you put on every day, but in many ways because of that I think they mean a lot more.

MRR: How did you first evolve your style? Who gave you the idea?
D: I just started from learning a few chords, strumming on a guitar and wailing away in my bedroom. After some time I started writing songs, it was more of a hobby than anything else. Then Boffo (from Chumbawamba), suggested I do a tape and after that it seemed logical to try doing gigs.

MRR: Were you particularly influenced by anyone musically or politically?
D: Well I used to be influenced by Lennon, but I'm more into political folk now—people like Dick Gaughan, Christy Moore. Musically I don't think I compare with any of these... I'm not an especially good guitarist, neither am I a good singer, but I can knock tunes together and write lyrics. Motivation to say something came to me from The Sex Pistols onwards. I think most of my songs come from either reading books or direct involvement with people in a personal or political sphere or both. I mean, I come out of the anarco-punk scene doing folky type of music, the political content being the common thread.

MRR: How is what you perform as a solo musician different from Chumbawamba?
D: It doesn't have as wide an appeal, it seems like I can do it on a smaller scale in a room... more intimate and down to earth.. Chumbawamba is seven active inputs, which probably makes it a lot more powerful. I've had some letter saying people prefer my stuff to Chumbawamba's. I don't, I must admit! They're just different, it's more of a hobby than a commitment.

MRR: Does being in the band help or hinder you?
D: Well some people know I'm in Chumbawamba and come and see me for that reason. It's helped a lot really. It means I've had loads of contacts to be able to do gigs and that.

MRR: Do you set out to use the confrontational aspect of punk or do seek to soothe people with pretty folk fables?
D: I wouldn't say I was out to soothe. I mean it's a bit of a 'peg on the hooter' sound. I think the lyrics do confront things to an extent, i.e. they're not disguised by poetry or the myth that a lot of so-called intelligent writers in the rock idiom proscribe, when they say 'Oh we don't want to give it to people on a plate.' Meaning that 'Hey maaan, these lyrics are heavy and deep', when in fact it's more than likely a load of gibberish, often woman-hating and right-wing, which is excused because it's pushed as 'art' and stuck up on a gold leaf platform. I do throw things in occasionally which might shock, but there again, it is not to shock for shockings sake, because there is a clear political point behind it.

MRR: You're not a confrontational person at all, you're pretty shy really, so why does your personality seem to change so much when you get on a stage or in a studio? Schizophrenia?! Personality crisis?!
D: If you do something confrontational you get a much more visible effect. It's a lot harder for me to do, but it's a lot more rewarding at the same time. I've toyed with the idea of not singing songs at all, just talking. It's strange, I write a set list and I never ever stick to it, plus I rarely play all the songs that I planned I rely on sort of hiding behind the guitar sometimes.

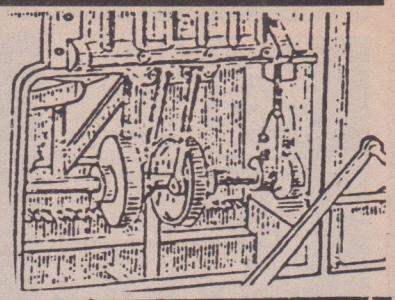
MRR: You have a very idiosyncratic way of presenting yourself live—you make loads of mistakes and yet you don't come across as totally untogether. What would you say to criticisms of your seeming 'unprofessional'? Do you think making mistakes puts people off or endears them to you?
D: Yeah, I do make lots of mistakes. Actually of late I've discovered that if I practice more beforehand and don't take stupid risks,- like writing a whole set of lyrics to a song on the bus on the way to a gig with a view to playing it that night- that I'm not half as bad as I used to be. This means I feel stronger about what I'm saying and I feel happier about doing it. I mean I'll always make the odd mistake. I have terrible trouble remembering lyrics sometimes. I'm always nervous, a lot more playing on my own than in the group, and especially in front or people I'm closest to. People have said that my making mistakes is endearing, but I'd rather make less.

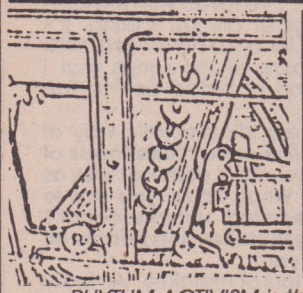
MRR: How have you changed since your LP, 'The Unfiairy Tale'?
D: Lots. It's now three years ago and my politics have changed markedly and my scope of ideas has opened up considerably. I don't know- it all seemed so simple in those days. I mean we came out of the peace movement and were entrenched in a blinkered pacifism which was very popular at that time. it seemed like if we got rid of nuclear weapons or animal abuse then all pain and suffering would evaporate overnight. I think I thought I was always right then, whereas now I know I'm not, because I change my mind about lots of things. And then with the Miners Strike and after I began to realise that me saying and thinking 'I'm for peace' no longer held much water in the real life struggles that were going on around me. I mean pacifism for me was a way of avoiding lots of issues. Like with Ireland: I used to think that 'well everyone's fighting each other. They're all wrong , and if only people would lay down their guns then everyone would be at peace.' Then I realized one day that I was saying exactly the same things as Thatcher or Reagan. You know, 'We are for peace in Ireland or Nicaragua, we don't belive in the use of violence for political ends' in front of the TV cameras, when in fact they are shipping in arms and oppression by the boatload all the time.

MRR: So what ideology replaced pacisfism?
D: Well, if I ever had to sum up my political thoughts in a sentence then I would say wholeheartedly that the British Government now and throughtout history are, and have been wrong at every turn of events, and that I would side with people fighting them rather than side with a government who have consistently been only interested in the few profiting from the misery of many.

'Bigger Than Jesus' is available from; Mind Matter Records/ PO Box 421304/ San Fransico, CA 94142 or Danbert Nobacon c/o Agit Prop/ Box 4/ 52 Call Lane/ Leeds LSI 6DT/ England.

RHYTHM ACTIVISM





RHYTHM ACTIVISM is the Montreal "rant rebel n'roll" duo of guitarist Dem Stink and big mouth Norman Nawrocki. They've been together for two years, have released 3 LP/cassettes and are included on a DOA compilation EP (Expo Hurts Everyone). They've toured Canada and the west coast USA with the anarchist BLACK WEDGE (see MRR Nov. '86 and with English ranter NICK TOCZEK (see MRR Aug.'87). They will tour Europe in the fall of '88.

MRR: You don't describe yourselves as a "band" nor an ordinary poetry/music combo. What are you?

N: Well, we're beyond spoken word performance stuff but we're not quite a minimalist band. I provide the words, the stories, ballads, fables and "news poems" and Dem, the "rebel orchestra" takes care of the ambiance. Words and music get equal billing: chords to tickle you, words to prick. We call the mix "resistance cabaret." It's basically political material served up as theatrically as possible. We raise questions, report "news" as we see it, and try to get the audience to imagine a world without bosses, landlords, keepers or kept. We share information. But we're super corny, too.

MRR: Where does the "rebel orchestra" come from, who's that?

D: Norman's father heard us on the radio once and said we sounded OK but the "orchestra" was too loud. The orchestra was just me.. I'm often asked if I have a synthesizer in my old amp, or people will say, "it sounds like you're playing two guitars." Someone once said to me, "you son-of-a-switch, how do you do it." For me, anything goes. I play with everything. My practice space looks like a junkyard. I use bottle caps, elastic bands, matchbook covers, tuning forks, dinner forks, rocks. Norman brings me all kinds of junk he finds in the street on his way to my place for a practice. He brings me his weird dreams, too. In our next show, for example, we'll feature the return of the refrigerator grill. Every orchestra should have one. I lay the guitar flat across my knees sitting down and balance the grill, rocking it like a see-saw on the strings. Next thing you know, you have a piece about someone sleeping on a hot air grill. It's practical too 'cause we can use the grill on tour to cook our vegie burgers.

MRR: You seem to have a lot of material about housing, like your "Squat The City" number. Why housing?

N: It's simple. Everyone needs a roof, right? How do you get it? Most of us rent them from landlords. That's a feudal relationship - landlords and tenants - it's ancient, like slavery. So we question it. How do you get affordable housing? I'm lucky. I live in a housing coop (non-profit) that came together because people fought off a scummy developer and won. We now control our own space. No landlord to screw us around. It's great, but still a long shot ideal for most people. As RHYTHM ACTIVISM, we try to talk up direct action housing alternatives, 'cause that's the only alternatives; a hot air grill or a roof over your head. I also work with tenants groups, community groups, so we have pieces about tenants organizing, fighting condos, rent strikes, etc. It's important survival stuff that doesn't get talked up enough. I recently got arrested while trying to help a group of tenants physically prevent their homes from being demolished. Hours later, the tenants won a temporary injunction to stop the demolition. More inspiration.

MRR: Do you think you're actually reaching anyone "out there"?

N: We know of at least two bars who stopped selling Coors beer after hearing our Coors boycott piece - inspired by the way, after reading the Coors piece in MRR, May '86. Other bands have heard our piece and are now actively boycotting the brew. We distribute it as a poster poem, for 50 cents available from us.

D: We know of people who refused to visit Expo '86 after hearing our "Tyrannosaurus Wrexpo" piece, because they wanted nothing to do with an event that forced thousands of inner-city low income tenants from their homes. I'll always remember how our calypso food piece about direct action in the supermarket inspired some of the audience to head out to the local Safeway and raid it after the show. We know words and music alone don't change the world, yet people relate to a new approach, a new way to see and hear old ideas and they find it inspiring. A new perspective seems to motivate people. We often hear this comment after our shows. That's what keeps us going. One guy who was getting evicted from his building along with other tenants said hearing us, seeing us, gave him strength to continue resisting. It just takes one person like that at each show.

MRR: But how do you respond to people who say they're tired of hearing about politics, how do you get around this?

N: For sure people are tired of bullshit politics, electoral politics, the same old crap about using a party and a ballot box to change things. But we're talking about the politics of everyday life, not another orchestrated spectacle. And that's not boring or bankrupt. It's real. We talk about the politics of people taking things in their own hands, with others, whether on the job, in their neighbourhood, or even in their "relationship". We talk about direct action approaches that give people control, that are "empowering". We pass along "success" stories about those who use direct action to get what they want, or get closer. Closer than if they just kept writing letters to City Hall. And people want to hear about alternatives that can work.

MRR: Jello Biafra came out with a double album of spoken word performance poetry.

Henry Rollins did, too. Is this some sort of trend? Where do you guys fit in?

N: It's great. People going back to basics, reclaiming the spoken word. There have always been stuffy, boring, irrelevant academics who dribble dead poetry. But there's always been, as well, a tradition of street poets churning out street stuff, poetry that's free of all the ivory tower pretentiousy that's raw, beautiful, meaningful. It's gritty. It's topical, direct and full of life. It's nothing new of course. The ranters were doing it centuries ago in old England. Troubadors, too. And let's face it: the spoken word pre-dated punk. There were 15th century punks railing against the King and queen. They didn't have thousands of dollars of equipment behind them on stage, or even get booked into a big club. They ranted on street corners and avoided getting busted. The original "cabaret" in 19th century France was political, satirical, full of street song and poetry. German cabaret in the 1920's and '30s became a focal point for anti-Nazi resistance. Anarchist performers did their stuff in the cabaret. New ideas about music, performance, art and poetry were let loose on the public through the cabaret. But the spoken word was the starting point. The beatniks did it as well in the '50s and '60s: spoken word with minimalist music sometimes. We see ourselves as part of this tradition, this centuries old scene.

D: We're also hooked up with people doing similar work across Canada and the USA and in Britain. It's quite a network. You take the English cabaret poets like NICK TOCZEK, ATILLA THE STOCKBROKER (See MRR Jan '86), SEETHING WELLS, San Francisco's PETER PLATE, and JAB, BOB Z in New York (See MRR April '88), plus all the Canadians.

MRR: Quite a gang, eh. Do you want to say something about the anarchist BLACK WEDGE tour group, that sounded like fun.

D: Imagine, in one smelly school bus, Ken Lester, poet/ DOA manager, Dave Prichett, poet/ longshoreman, MECCA NORMAL (duo of Jean Smith vocals and Dave Lester on guitar), Scary Failure the driver/ sometimes poet, Brian James, jinglist and us. The second tour, less smelly, included a three piece woman's band from Toronto, MOURNING SICKNESS, Peter Plate, poet and Lorna another driver/ sometimes poet. We toured Canada and the US, taking towns by surprise, like "what the hell is this". A real cirus. Five acts per show. We'd talk up local issues, incorporate them into the show, do improv pieces written on the spot, distribute anarchist liturature, combine a bit of vaudeville with radical poster displays, encourage local poets to perform with us. It was wild. Imagine a busload of crazy poets and musicians tooting the anarchist horn. We'd camp out, hustle corn in the fields, do spontaneous shows in wine tasting bars, on the ferry. People never knew what hit them. We also got a lot of coverage in the straight media.

MRR: Back to your music, Dem, you play almost any style imaginable, but let's talk about your influences.

D: I take an urban approach. I work with inner city sounds, using metal, and I build on these sounds. It's basically people's music. Everyday sounds music. I try to pinpoint sounds, I listen to how different instruments sound, then I reproduce them on my guitar. I've been doing this improv for some time now and I've managed to create for both of us a method based on improv. Norman sits down with blank paper and pen and listens to me as I begin improvising. Or I'll listen to him and his big mouth. The music doesn't get arranged but is "derarged." Most of it is ambience. The rest, we have fun with rock punk, polkas, whatever.

MRR: Could you guys be described as punk, you don't look like punks?

D: Hell, we're gypsies. We can slip into a punk bar or a bar mitzvah and fit in.. Give us a country and western bar and we'll twang. Put us in a folk circle and we mellow out. Musically as I said earlier, we cover jazz to rock punk, tangos to Ukranian love medleys. We keep the audience guessing. We're a variety pack. The Flying Perogie Brothers? Only in Winnipeg after we stuffed ourselves with perogies from the city Perogie Bus.

N: We also specialize in "theme" shows.. We tailor our stuff for specific events and places, like we have a Prairie set, a BC show, something for California, whatever is in the local news, you'll hear it first from RHYTHM ACTIVISM put to words and music. We try to keep up with the news of the day, re-record it. We respond to the news and record other people's responses to it. We have one piece about a Los Angeles peace activist who hammered an air force computer to bits. That's a prime news piece for us that deserves being preserved, and passed around, which is what we've done with it. We're constantly coming up with new, controversial, headline grabbing material that inevitably provokes discussion .

D: It's what we sometimes call "alternative electrified jouralism", or "talking newspapers." News sometimes only the streets and alleys know about, too.

MRR: Where do you perform this kind of activist poetry/music?

D: Anywhere we can. On picket lines, at demonstrations, your average bar or tavern, art gallery or community center. Wherever there's dead air space, wherever we can find an audience. One of our dreams, though, is the RA hit and run machine. We know of people in New York who rushed into the IBM corporate tower lobby, plugged in their guitar and blood red stage lights and belted out anti-apartheid songs and rushed out again before any security could nab them. That's poetry.

N: We're now looking forward to participating in the July 1-4 Anarchist Survival Gathering in Toronto to meet with other performers and talk about the kind of applied guerilla performance people could get into, and how to better combine our politics with words, music and action. That should be fun. (Note address for more info about the Gathering: Box 435/ Stn "P"/ Toronto, Ontario/ Canada M5S 2S9) .

D. But people can write to us, we'd like to hear from like-minded spirits out there. Our most recent cassette is still available. It's called Resist Much - Obey Little and comes with a lyric booklet and a poster. It's $7 postpaid, and make your cheques or money orders payable to Les Pages Noires/ 3699 Hutchison/ Montreal, Quebec H2X 2H4/ Canada.

Fugazi

FUGAZI is a band from Washington, DC. Its members are: Joe Lally, bass; Brendan Canty, drums; Guy Picciotto, vocals and space; Ian MacKaye, vocals and guitar. They play music and sing lyrics from deep inside. They are not a rock 'n' roll band that provides the background for stupidity. They demand your attention and provoke reaction. They are one of the few bands who actively speak out against, and will not tolerate, mindless macho aggression in any form. Here are some of their thoughts. Interview by Brian.

MRR: Let's start off with the concept of the name, it's a Vietnam veterans' slang word, right?

Ian: It's a word that means "fucked up situation", it applies to the band, at least in my mind, in the way that we view the world. It's not cut and dried, it's open to interpretation. We've gone across the country and heard so many different things that people think it means. The best one was, someone thought it meant "the love of all things" in another language.

Guy: Somebody else thought it was Italian for "fuck you".

MRR: One of the things I really liked about the way you set up this tour was that you purposefully avoided big, established clubs, sort of an ultra grass-roots, low-key approach, playing only small halls, etc. Why don't you talk about why you went about it this way?

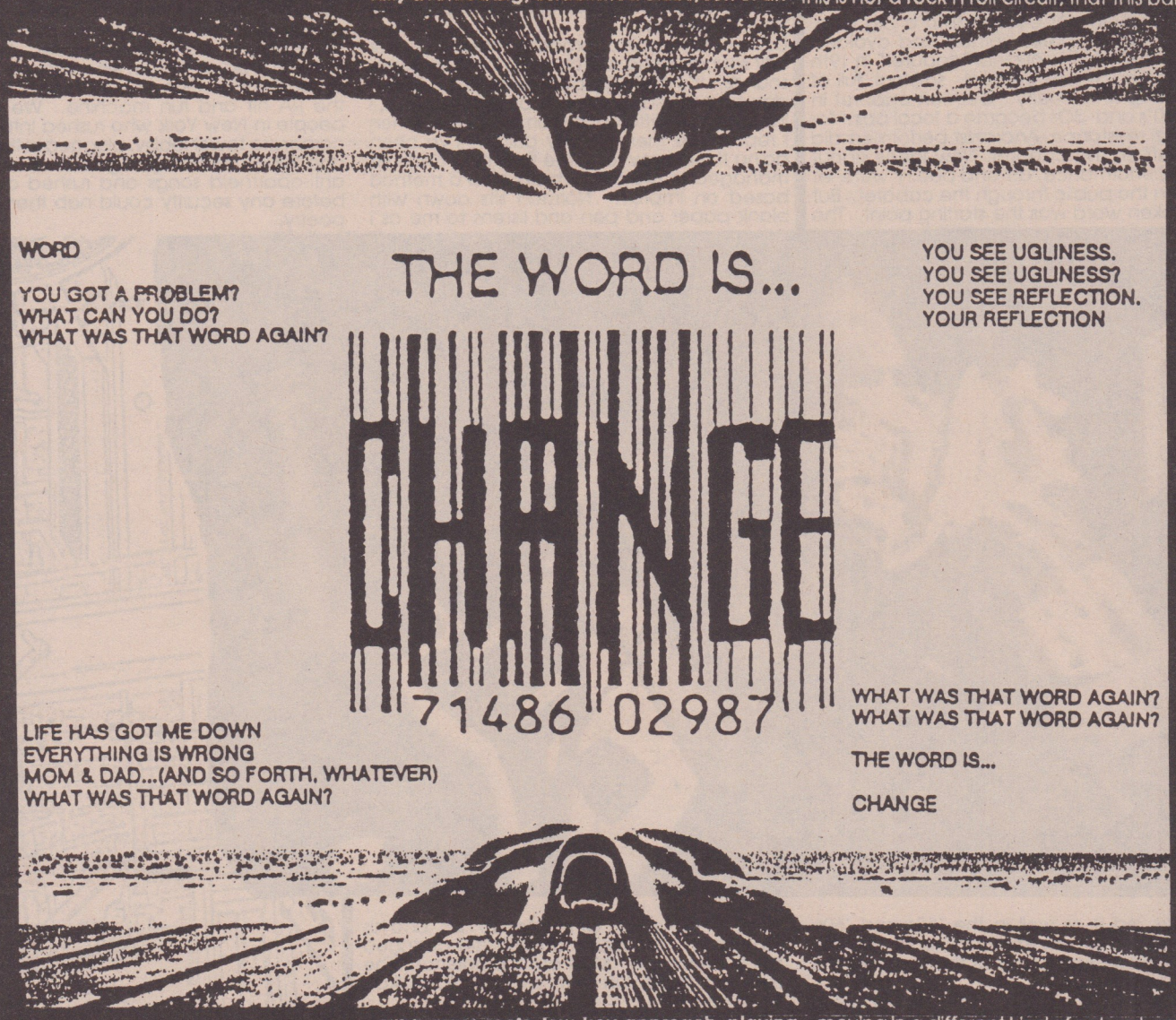
Ian: We could have toured on reputation, but we chose not to. We could have cashed in on the established circuit, we chose not to. We would rather play a small show, set up by individuals who we trust and like. It's not something that we can do 100% of the time. In some cases you just don't have any choice, you end up playing where you can. In those places though, hopefully when you play you can make contacts and talk with people and create this ideal thing. Sometimes when we play some cities, we call a friend, sometimes we play a city because it's such a weird place to play. The only set rule is that we want it to be a healthy situation no matter what. Basically we just don't want to play places that are fucked.

Guy: Like places where the door price is too high, where kids under a certain age aren't allowed in, a place that we know has a bad bouncer situation, or places like that. And it makes it real interesting for us too, because we can play in really small weird shaped rooms, or benefits, or in galleries, it breaks up the monotony for us. No two shows we've played have been even remotely the same. You walk into a situation that looks so bizarre at first, but it works out, and I think it makes things interesting for the people who come to the show, because it gives them an idea that this is not a rock n roll circuit, that this band is moving in a different kind of network and that things can happen in a different fashion.

Ian: And by presenting it in a different circumstance, they have to reassess the whole concept of the band in the first place. We definitely want to bust the genre, we want to break out of the established ritualistic patterns, because those are the patterns that will be the death of any underground community or any alternative community. Because they become established patterns and rituals, those are evil, they've gotta be stopped.

MRR: Did you see this as a reaction against so many bands going on the "circuit", not caring where they play?

Ian: No, clearly we all have our feelings about that, but we did it this way as an action of how



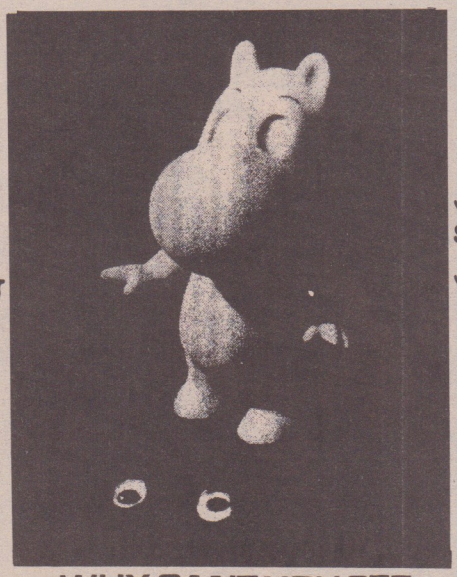
we feel, not in reaction to anyone else.
Guy: For me, it's a better feeling to go out and do it this way. I would feel shitty if we were going and playing that normal circuit, getting shows by saying, "Hey, this is a DC powerhouse group, look at all the people in this band."
Ian: And to base this band on past reputations is to belittle the band. We are independent of all that. This band is legitimate as itself. It doesn't need the fucking crutch of that. And even things that are out of our control, like the fact that there is such a fucking thing about whatever ex-band we were in, it does fuck with us a lot.
Guy: It makes it difficult to make this band happen as it is, to make it seem seperate, on its own. And anyway, this level seems appropriate to me because this is Brendan's and my first tour. We've been in a handful of bands before but never went on a big tour. Joe toured with BEEFEATER, but as a roadie. Ian's obviously done it before (MINOR THREAT), but it's been a hell of a long time since he was on the road.
Ian: I love playing small places, the immediacy, it's what I grew up on and I enjoy it.
Joe: Those are the kinds of shows we like to watch.
Ian: Washington shows have always been small, there's been a lot of interaction between band and audience, those are the kinds of shows that are the most satisfying. That's something we try and do with this band, we try and involve the audience, and it's easier to involve an audience of 20 to 100 people.

MRR: What are some of the experiences you've had so far, playing at this level?

Ian: It's been great, it's been totally wonderful.
Guy: Like we'd show up, and this happened quite a few times, and get a first impression of the audience and I'd feel like, "Man, this is going to be one long, hardassed night. These people look like they won't know where we're coming from, they're gonna be expecting something else, and we're gonna be dealing with an army of stagedivers and slam dancers and it's gonna be a real hard night for us", because this band is kinda different sounding, it's a different approach. I'd kinda worry about it, then we'd get on stage and after the first song, you know, there's a shock thing, there's a thing people have to get over, and once that's over, almost every show it's turned around and the people just look great, and the communication thing happens. It becomes not just a crowd of faceless idiots, but a crowd of people who really care about music and who are interested and who are really glad to be treated fairly, as human beings. Most of the shows, I end up feeling really fucking great at the end of the evening and it's restored a lot of the way I felt about music when I was younger. It's been great coming out and seeing that there's still a lot of people across the country who care a lot about it.
Joe: There's still the people who express that they want to hear songs from the bands these guys used to be in, and we confront them, and the majority of the audience looks at them and goes, "Yeah, that's old stuff".
Guy: Why are people so hung up on this "golden oldies" trip? They want things '81 or '77, this "oldies" kind of vision. It seems like we're offering something different. Do something different now, get a new dance step now. I remember that great feeling when you feel like you're involved with something new and fresh and how vital and important that is to feel like you're involved with something as we speak, not going along with something where the road's already been laid. So basically we're saying, trailblaze with us, let's create.
Ian: We're not offering things to them, we're encouraging them. We're not saying, "Dance like this", we're saying, "Create, do new things". Let's come up with a new way of dealing with the music situation, a new way of dealing with the community. Why get caught up in old fashioned concepts when it's not 1981 anymore? It's not even 1982, it's 1988.
Guy: People who come to our shows have two choices, they can boycott or walk out if they don't like it, or they can come up and speak as well and state their piece.
Brendan: And we don't charge so much money at the door that if you walk out you feel like you've been too ripped off.
Ian: It's part of the concept of the low door price, there's no large monetary requirement for them to check out the show.

BAD MOUTH

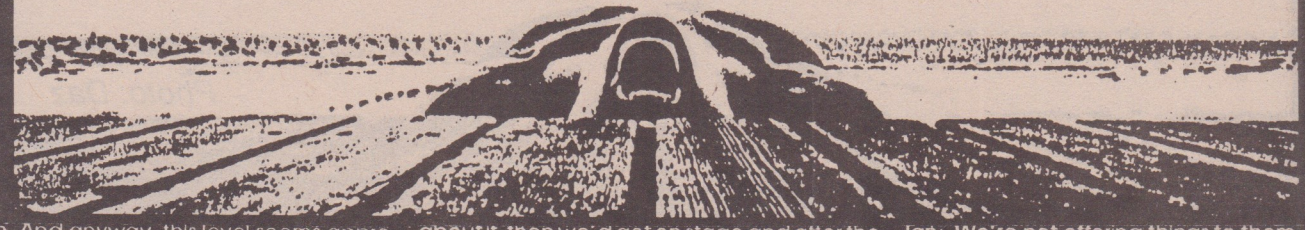
YOU CAN'T BE WHAT YOU WERE
YOU HAVE TO BE WHAT YOU ARE
YOU CAN'T BE WHAT YOU WERE
TIME IS NOW AND IT'S RUNNING OUT



WHY CANT YOU SEE

YOU CAN'T BE WHAT YOU WERE
SO YOU BETTER START LIVING THE LIFE
YOU'VE BEEN SINGING ABOUT
YOU CAN'T BE WHAT YOU WERE

NO MOVEMENT, NO MOVEMENT,
IN A BAD MOUTH
IT BETRAYS A BAD MIND



Guy: I work a shit job. To make money playing music would be an amazing and beautiful thing that would never happen to me. I think that if this band were to go out and make a lot of money really fast, I think it would self-destruct. To do the kind of music I want to do, for the kind of people I want to play to, so that I still enjoy it and that it still means anything to me, this is the only way. I would love to quit my job, but I want to do music in a way that will appeal to me, the way the bands that inspired me did it. I certainly don't want to exchange one boss for another.

Ian: We're still growing and forming as a band.

Joe: A lot of Guy's growth in the band has taken place on stage. Brendan and Guy work full time in the same place so only one can make it to practice (Brendan).

Guy: Yeah, so I've had to figure out my role in the band as we've gone along, and it's been a rough thing. But, it's become priceless to learn in this format, it's been incredible because this is something I've never done, it's been baptism by fire. Figuring it out in progress has been so exciting. It's painful sometimes, but it's been more rewarding than anything I've ever done in a lot of ways.

Ian: When you're on tour you're stuck with a certain format, you can't practice, you can't break out of the format, so for the next 25 days, or however long the tour is, frustrations come up, tiny things become magnified.

MRR: One thing I've heard is that, at least when you're playing in DC, because it's hard to do on the road, you try to do something different every show, have someone else play with you, etc.

Joe: We'd like to but it's only really happened a few times.

Guy: Like, we had Amy Pickering from FIRE PARTY sing 'Suggestion', which is a song about rape and violence against women. Molly Burnham played trumpet with us one night. There's this guy named Charlie who usually somehow appears on stage and does this crazy dance routine. And there was another guy who'd never played organ before, who came up and played organ with us.

Ian: Part of the openness we try to display, with having different people come up and join us, is in the belief/hope that people will come to us with ideas, that's what we'd really like.

Joe: Other shows we've played, not necessarily just in DC, we've said, "Hey , this next song is an instrumental, does anyone want to come up and do something?"

Ian: But you do have to keep it spontaneous, you can't let it get to the point where you have people lining up to play or whatever.

MRR: One of the impressions I got after seeing you play live is that Guy, you seem to treat yourself as an instrument, everyone else has guitar, drums, bass, etc., you appear to play you. Is that the way you approach it or does it just happen?

Guy: It is a very physical thing for me. Basically, my instrument is space, and I have to work within that space on stage. Some shows are small and I have no space to work in, and it becomes a challenge to figure out what different things I can do, how I can react and move and what kind of backing vocals I can add to it. At first it was a real terror because I've always been behind a guitar before and in the middle of a band, now it's something totally different for me. I think it also helps people visualize the songs more, when the songs drop down or pick up, to represent those changes, which is what dancing is, at least before it became this ritualized slamming thing, where there is no connection between the music and the dancing. When that all started it was a great and appropriate response, now it's lost all connection, it's become contrived, a religion of foolishness, particularly in relation to our music. An artist friend of mine welded up this great mike stand for me, because I kept breaking them, and that's opened up a lot of things for me, I don't have to worry about paying for broken mike stands. We try to get everyone involved emotionally and intellectually, and if I see a fight or sense trouble or if I just want to go out there, I'll leave the stage and go see what's happening. It's not like I'm policing it, but I'm involved in the show too, I'm not going to enjoy it if people are being beaten up. So I just go out there and tell people to get involved with the shit that goes on behind your back, or in front of your face, or wherever, don't just

Photo: Daz

pretend you're not at the show, you're here man, it's your show too. In Spokane we had this situation where there were these 4 or 5 kids who were really drunk, and they kept saying, "The pit is supposed to be in the middle", and they kept hitting everyone else who just wanted to dance and get into it, so we said, "Everyone who wants to dance how they please, come up on stage", so everyone came up on stage and me and Ian went out on the floor and faced the stage, Ian playing guitar, and those 4 or 5 guys thrashed all around us and I just danced with them and they were trying to figure out what the fuck was going on. It just shattered the whole mystique of the thing.

Joe: And the people on stage then danced when they were on the stage, where as most were just standing there when they were on the floor.

Guy: They finally realized that there was a large number of themselves and why were they letting 4 or 5 people ruin the show. After that song everyone went back onto the floor and the show changed and was great after that.

MRR: So you feel that the band is very much responsible for what happens in the audience?

Joe: Yeah, we definitely open that up. We'll stop in mid-sentence, mid-song, whatever, and address the problem. The audience then sees that there's conversation being started and everyone can take part.

Brendan: They realize that someone actually gives a shit.

Guy: We're not presenting the FUGAZI party line, I'm really leery of that, where people are standing there with open mouths and we're pouring in the new message. I don't want to have anything to do with that, because we'll have another ridiculous misunderstanding, like what happened with the straight edge thing, where people swallowed the line without understanding the concept.

Joe: If it's a violent thing going on in the audience, then we definitely feel like it's our responsibility, they wouldn't be beating each other up if we weren't there playing.

Guy: If someone has a major beef, we say, "Hey, you come up on stage and you do it". This happened to us in Louisville, a guy was being a real bad ass, pushing people around, getting real cocky, so I just sat down and I said to him, "You take my microphone and you do it", so he went up on stage and just stood there, totally scared, and then the song started and he gave the mike back and went back into the audience. He realized that he didn't know what the fuck he was talking about, and that he really had nothing to say. Hopefully, he'll go home and think about it.

MRR: Let's talk about some of your songs, the lyrics are exceptionally strong.

Ian: The song 'Suggestion' to me, of all the music I've done in my life, that song does more to me than any other. That song means a lot to me. It was a very hard song to write. It's a song about rape, a totally intimidating subject for me, as a male, to be part of the same gender that's capable of inflicting this horrendous thing. And rape gets the most attention, but there's also a constant intimidation and harrassment which women also have to put up with. Every woman I know has been confronted with this. It created such anger inside of me and I really wanted to write about it but it didn't come out right, because it was my perspective, a male's perspective. So I decided to try and write it the way a woman might see it, and that's how I wrote the first half of the song, the second half I wrote as a human being, as a simple observer of the situation.

MRR: Ian, do you feel a lot of pressure to meet a certain standard, pressure due to the regard people hold you in? Are you consciously more careful about what you do under such scrutiny?

Ian: Yes, I do feel a lot of pressure, and I do understand the levity that what I say or do can have an effect on people. I accept people's vision or interpretation of what I am. I might not necessarily agree with it, but I understand that it exists. But I feel that my responsibility is to destroy it, to try to break it down. I've always been very thoughtful about what I do, I think about it a lot, that's just part of my nature.

Write to FUGAZI c/o Dischord/3819 Beecher St. NW/ Washington, DC 20007

SUGGESTION

WHY CAN'T I WALK DOWN A STREET
FREE OF SUGGESTION?
IS MY BODY MY ONLY TRAIT
IN THE EYES OF MEN?

I'VE GOT SOME SKIN
YOU WANT TO LOOK IN

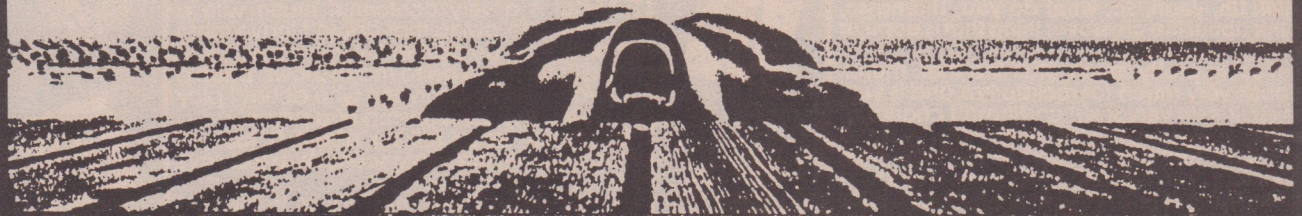
THERE LAYS NO REWARD
IN WHAT YOU DISCOVER
YOU SPENT YOURSELF
WATCHING ME SUFFER
SUFFER YOUR WORDS,
SUFFER YOUR EYES,
SUFFER YOUR HANDS
SUFFER YOUR INTERPRETATION
OF WHAT IT IS TO BE A MAN

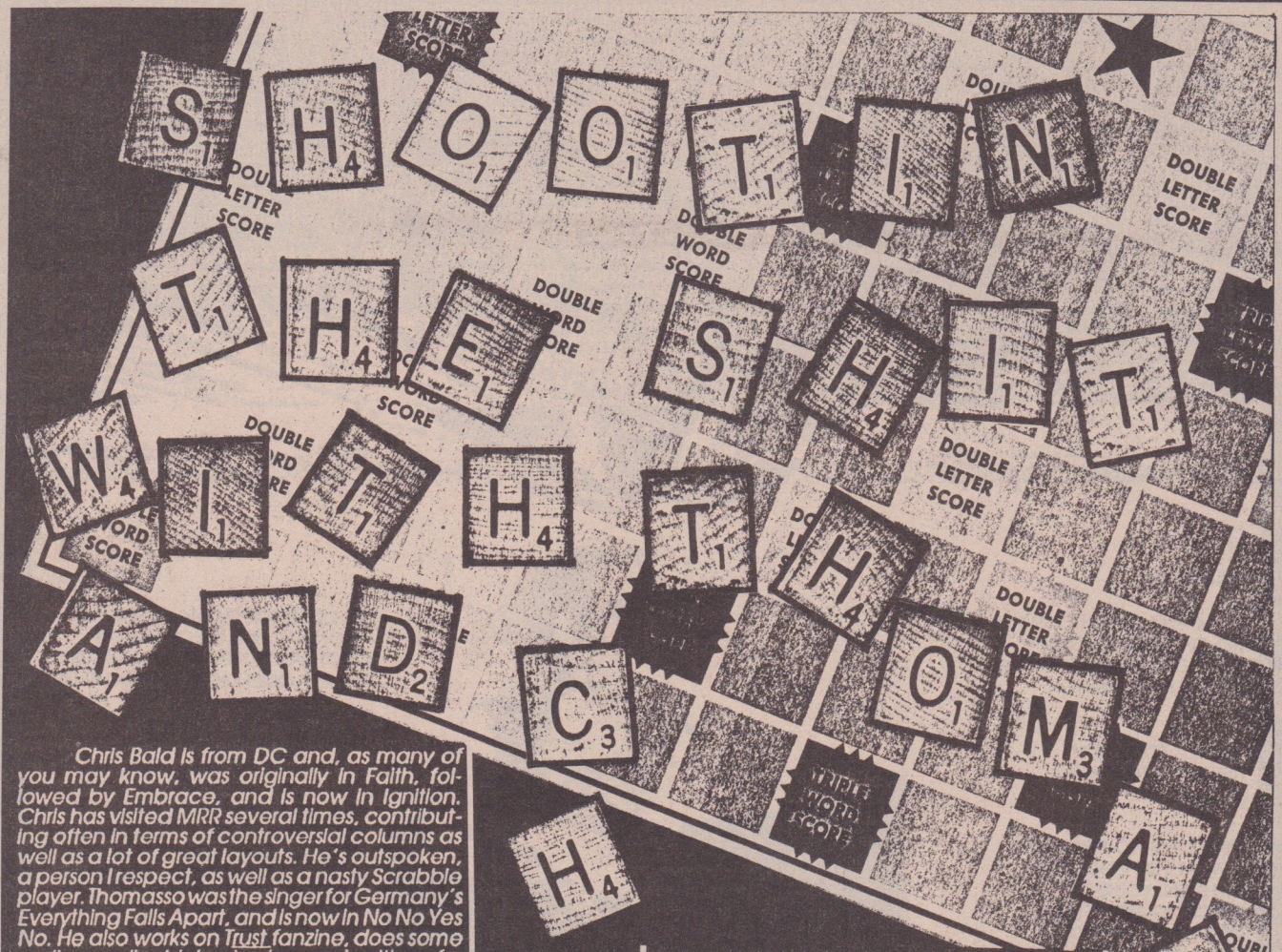
I'VE GOT SOME SKIN
YOU WANT TO LOOK IN

SHE DOES NOTHING TO DESERVE IT
HE ONLY WANTS TO OBSERVE IT
WE SIT BACK LIKE THEY TAUGHT US
WE KEEP QUIET LIKE THEY TAUGHT US

HE JUST WANTS TO PROVE IT
SHE DOES NOTHING TO REMOVE IT
WE DON'T WANT ANYONE TO MIND US
SO WE PLAY THE ROLES THAT THEY
ASSIGNED US

SHE DOES NOTHING TO CONCEAL IT
HE TOUCHES HER CAUSE HE WANTS
TO FEEL IT
WE BLAME HER FOR BEING THERE
BUT WE ARE ALL GUILTY OF EXISTENCE





Chris Bald is from DC and, as many of you may know, was originally in Faith, followed by Embrace, and is now in Ignition. Chris has visited MRR several times, contributing often in terms of controversial columns as well as a lot of great layouts. He's outspoken, a person I respect, as well as a nasty Scrabble player. Thomasso was the singer for Germany's Everything Falls Apart, and is now in No No Yes No. He also works on Trust fanzine, does some really excellent interviewing and writing for them, and is really a great person—for a German, ha ha. The following discussion took place very late one night.

MRR: Let's see, I'll just ask you a question and...

C: ...we'll answer, and tape it on the tape machine.

MRR: Uh, yeah. OK, we're gonna talk about music, seeing as how...

C: ...we're involved in music.

MRR: Uh, yeah. So, what do you, Thomasso, think about the crossover thing that is popular now in Europe?

T: It sucks pretty much. Stuff like that, metal, stands very much for rockstarism and is very sexist. It's still very sexist and hasn't changed, even though a lot of metal fanzines try to tell us it's not that way. Of course there are nice people in the metal scene too, involved with animals rights, etc, but I think the music is still pretty regressive and the bands sound very much alike. That copying of a copy gets old pretty fast.

MRR: I'm surprised to hear you say that cuz you like a lot of bands that have metal influences.

T: I don't like them because they have metal influences. I like bands that I feel are honest about what they are doing, and by being honest they display energy or emotions or feelings that I can relate to. I try not to be prejudiced against any band—I listen to it and if I like it I like it. I can't really say why I like it; it's something irrational. That's the great thing about music: it's beyond words.

C: I don't like metal mixed with punk. I like rock. Metal brings up an image of the way a band looks and sounds, rather than how they just sound. Liking a Motorhead or Tank song is not like liking an Anthrax or speedcore song. When it all starts to sound the same...which you can argue about a lot of hardcore too, which a lot of sounds the same and I don't like either. To me, punk rock and rock is music that moves people and can evolve in different ways and still move people.

T: Metal is a very conformist music with a conformist following that doesn't leave room for people to be different. If you do look and act different and go to metal shows, people call you a poser. Everyone who doesn't play 275 miles an hour is a vimp or a poser.

MRR: What we're talking about is lack of imagination in the music scene. Was it always this way?

T: There was a lot of imagination in the mid fifties when rock n roll started. But imaginative things go in circles. After things have been copied over and over again, people come along and say "We have to do something new". In the early sixties, the Beatles did something totally new and exciting...

C: But they emerged from the same rock roots. Imagination exists constantly. A lot of the most imaginative music now is classified by a lot of people as post-punk or arty. It may be imaginative but it doesn't always sound good. There's definitely always imagination but if you're a good band you've got to blend the ability to move people with your sound and your ideas.

MRR: What aesthetics do you want in bands that you're in? What are those blends that you want to try and put together? Is there a way to describe it?

C: Well, I don't know how to describe it. There are so many different kinds of music that moves me. I can hear different emotions, just different sounds in the way people express words. Some person sings a song and it might be just a stupid love song to them but if they can express a little more of it through their voice it makes it a better song to me. My specific influences are varied. I don't follow that much of a pattern in writing styles. I like early punk, kinda like that Stooges sound, early to late 70's rock, before punk. I like that sound. That has a little bit to do with the structure in my writing. I really like a lot more experimental sounds too. I like blending those sounds. The actual sound I use for my guitar is a rough, distorted punk sound. I don't play with a clean 70's sound or a dirty 60's fuzz sound. It's a punk sound- the distortion sound like a lot of the punk and hardcore bands use. I don't intentionally try to play slower or faster. If I write a good fast song, I play a good fast song. If I write a good slow song, I play a good slow song. If I can think of something that is not an obvious change but sounds good and makes it kind of experimental or maybe arty or maybe post punk, I'll put it there because the categorization is hard. It's difficult to explain it if I have to put it into a category. It's just like music. There's classical music that I've used as an influence. I hear certain ways they write music. I'd think, that would sound even better on an electric guitar than in an orchestra and I'll try and figure out how to do that. Aesthetically I see music as another art form and just like art should inspire, music should inspire. That's how I try to write.

T: I don't really know if what we're doing is art. I don't really see it from that point of view. When I started playing, I was inspired by hardcore, by punk music. My basis in music was always punk and hardcore. Basically, it's the music I can still find myself in so basically it's the music that I want to do. I don't see myself as a musician. I am just a singer. I don't make up any songs, it's the others in the band who make up songs. I don't really know that much about techniques; rhythm changes or playing half a rhythm and all that stuff. To me, it's just a totally emotional thing. If I can get into the music that my band plays then that's fine with me because I know that I can express what I think. It's a very personal thing. The music has a lot of myself in it like if I have problems with myself, like if I'm insecure about myself. I have difficulty expressing myself...about myself. It's like an emotion outlet.

MRR: I assume that once you guys get older you get more proficient at what you do. Chris, for instance, you were saying that you were learning to actually play leads.

C: I'm not really a proficient lead guitar player. I'm not really striving to be but yeah, the longer I have a guitar in my hand the better I can play it. When I started this band I had never played guitar in a band before. To me, that was like going back. If I had been a bass player in a band I could probably be playing jazz by now because I'm a lot better on that instrument and I understand that instrument a lot more. For me the point is not to be a great musician or to astound people. For me, it was like, yeah I'll play guitar, what the fuck. It's supposed to be do it yourself and just fucking play punk rock. So many bands who started in the beginning and became some of the greatest bands just picked up their instruments and played a show in a month. I just kind of took that attitude. I decided I'm not gonna worry about how much talent I have as a guitar player. I think I can write good songs and good words so that was enough for me. As long as I think I'm being honest with my music and my words I'm not really concerned how proficient I get on my instrument. That just happens. I even notice it happens a lot though and I almost think, "oh you better be careful, you're getting too good don't use this." I'm allowed to learn things but that doesn't mean that I have to put them into my songs.

MRR: Here you guys are, getting older and the music is getting more complex as people become musicians or whatever. It seems like certain things happened, the music may get better but the music gets less urgent. I can't think of too many bands that have been together a long time and have maintained their excitement level. Is there a solution or is that a matter of age?

C: For me, it's like my urgency is in the words and so I could put a different feeling in. Now it's like I'm not in such a hurry to get to the end of the song and not so worried about the mistakes and I've made. So I don't mind if the songs are longer or a little bit slower. Sometimes I write a tune that I think "Oh, that's a catchy tune" and I won't want it to be a catchy tune unless I have really good lyrics to it. If there are good lyrics to it then they'll catch the tune, then they'll catch the lyrics. You're getting the message across in a different way. A lot of bands have incredible lyrics but the music turns people away. People just say they're generic because they don't have anything interesting to catch people. That's the weird thing with trying to be a message band or a protest band. I feel like there are ideas there, we're not just trying to be a style of music, we're trying to express our ideas with all the different styles of music that have touched us. For me personally, I don't feel like I'm losing any urgency. To me it's taking too long and too much is even stagnating and is even worse off than before because it's so easy to be punk rock now. Punk rock is just another clique in high school or something. For me, it's time to get really serious and not trying to alienate other people with similar ideas by saying, "we're just punk rock and people who aren't punk rock can't like us." I do still say we're punk rock. Then the hardcore people will say, don't you think that's passe or old, punk is dead. They want you to say you're hardcore, or hardcore punk or hardcore rock. I don't like to put a label on the music. It's the emotions that attracted me to punk that I still try to put into my music. A lot of other people don't.

MRR: Let's switch over and talk about the audiences. The way I remember it was that the audience at punk shows used to be pretty demanding. I get the impression that is no longer true, audiences will take what ever they are fed. What do you guys think about that?

C: I think it depends. It's interesting because we've played a lot of shows where it seemed people expected us to be a thrash band or a faster band. We're not a really slow band and we're not a really fast band. Because we're not what they expect, we've had a lot of audiences just stand there and stare but still come up and say, "Wow, that was great and that was different from what we expected but we still like it." So maybe they liked it and it's not what they expected but it makes them think about it a little bit. Actually see if they really like the taste of the food or if they ate it too fast or something

T: In Germany I think it is different. I think people don't consume as much as the audiences in America, as far as I can tell and what I've seen. Which basically has to do with that people in Germany are more involved in the scene and do stuff. I hate to use the word "scene" but it's the alternative culture which we call "punk". Sometimes there are shows where 80% of the people who are there actually do something. Where bands themselves put out fanzines, put on shows, put work into places and all that stuff. So, it's not like people eat everything you feed them in Germany. If people don't like the band they just leave. It's not like, they have a guitar and they sound like hardcore and let's enjoy it. People only enjoy what they want to enjoy. I think there is a tendency for people just to enjoy bands they already know. It happens sometimes when a band is good and they're just there and they play the right music with the right emotion people really get into it. For example, when Ignition toured, nobody had really heard of them because they just had one 7" out. People just knew they were from D.C. and there were people from Faith and Grey Matter and stuff. Especially Grey Matter was a popular band in Germany. So, at some shows people didn't really get into it and at some shows people really freaked out. At shows people go not just to hang out but also to see bands. Not only to only to be entertained but to support the band. In Germany, the band and audience are much more of the same thing. In the States, people come up and ask for autographs. That's something that never existed in Germany before speed-metal.

C: I found it true all over Europe that when people like you, they like you and really support you. A lot of times in the U.S., people could give a shit what it is. If they think some of our songs are rockin', they'll come up and say "That was rockin' dude". But you can tell they didn't catch a bit of what you were saying or why you were even there. It's not black and white though; I've met a lot of good people in the U.S., but touring in the hardcore circuit in the U.S. now seems like you're not really getting to the people with the ideas. A lot of good people have been alienated by the fact that too many people are content with ignorance. Half the time I get the feeling no one really cares to the message you're trying to get across, or if they listen they'll just go "huh" and won't do anything about it. In Europe, you feel like a lot of people are involved and aware of what's going on, and are excited about the fact that you're saying something. It's not 100% true, but...

T: You can pretty much generalize that punk shows in Europe are just that; punk shows. There are no promoters, club owners. Shows happen at all-ages places so that everybody can come. As a result, the crowd is much more together. Another factor is that towns in Germany are a lot closer, as opposed to in the States where it's spread out, so everybody knows each other and does a lot of travelling to see bands. That's one of the things that

"For me, it was like, yeah I'll play guitar, what the fuck..."

keeps me in the hardcore scene. I don't like all of the music anymore, and I think a lot of it is generic and boring, but seeing people travel 300 kilometers and then hang out after the show to talk with each other to the bands about what they are actually saying and talk about their environment—that makes it totally worthwhile being in that scene. That's why I still want to be in a hardcore band with hardcore ideas like not asking a lot of money or charging high door prices. I just want to play for that kind of people.

C: I think that one of the problems in the U.S. is that hardcore is almost exclusively becoming a high school age thing. To play an all-ages show and getting exclusively high school kids, all under-age people who are in a phase in life where they're just forming ideas and just want to have fun....well, to start playing bars is pretty lame to me, even though that's where people more my age would be and maybe would listen a little harder—maybe. There are very few all-ages places where there are all-ages there. We want to play for all ages, and when we play in Washington the age of our audience is really varied. Some people are exclusively into us just for our ideas and don't like the music at all but support us because we're friends and they like the idea that we're doing something. There's a few other places like that, which makes me the happiest, where there's older and younger people there at the same time. That's what all-ages is, but in the U.S. it's underage people coming to all-ages shows.

T: That's not a problem in Europe.

C: For me it was great to be there because there were just a lot of people still involved with the hardcore scene and punk scene who are my age and older. I still want to meet people. You get disappointed going to some town to play where this or that band are from, and if you went there in '82 they'd all be there, but now, fat chance, maybe one person out of 25 or 30 you'd wish were there might show up.

MRR: What are those people into?

C: Well, the one's still involved in the scene are...well, what kind of music does Touch & Go put out? It's still punk rock in a way, but it's also sort of post-punk and weird in a way. I like that music but don't necessarily play that music.

MRR: Let's do a little survey and get your opinions on some of the things coming out these days. Let's start with Dischord Records.

T: I don't know the people involved yet and just know the label, and so far I've only not liked one record—the second Dag Nasty LP. It's better than the new Dag Nasty LP which is not on Dischord anymore. I find myself agreeing with bands on Dischord and I still think what they're doing is very unique for the States. They're a label that has kept its integrity for a long time and that's great.

C: What can I say? With the exception of our (Ignition's) first single, every record I've done has been on Dischord. They're all my friends. My only complaint is in how long it takes sometimes for the records to get out and the fact that a lot of the bands do break up. But it's a really small company with no more than five people working to get it happening, so I understand why it takes so long. But it is disappointing sometimes. On the other hand, they never said they're a company that's out to get the product out and make the money and be snappy and do big business; they're just doing records for their friends.

MRR: SST?

C: They just put out too much, the exact opposite. There are a few good records to come out on SST, but it's a handful compared to the mountain of records they're putting out. They're the major label of independent labels and they still put out a lot of bands that couldn't get a record out any other way. So they're still really supporting a lot of people, but there is this big move towards glorifying the 70's for some reason and a lot of those artists seem to go straight to SST for their record releasing. As I said, there's only a few releases on the label that I like.

T: I have no insight into how SST functions as a label, how they distribute and how much they act like a major instead of an independent, so I can't comment on that. Right now SST is the most popular label among the independent music press—not the punk music press—and all these people go apeshit over every fart SST puts out. On the whole, I like SST and that they have the courage to put out records nobody ever will buy. They put out a big variety of bands, which I think is great. Some of it I find funny, some entertaining, some just good.

C: They did put out the most brilliant record of the decade, the Pat Ruthensmear LP.

T: ...of the last decade.

C: I don't know why they put it out because if you buy that record then you don't need to buy anything else that has to do with the 70's or SST—you can get it all on one album. So I think it was a mistake for them to put it out cuz now no one will buy any of their other albums.

MRR: What else...Enigma?

C: Enigma is a word that makes me feel sick in my stomach.

MRR: Dutch East?

C: Some good, some bad.

T: I find it sad that a lot of labels that took a stand for being independent, really independent and doing stuff by themselves and stressed that factor, suddenly sell out to Enigma or Dutch East to release records. For example, Positive Force used to mean a lot to me. I'd read their interviews and listened to what they were saying, and it was like, "Wow, these guys are honest and I want to be like them!" I think we can call it "selling out" and it sucks.

MRR: Alchemy?

T: Victor is the most wonderful person in this world.

MRR: But what about them possibly selling out to Enigma?

C: I don't think Victor was on the planet when that happened so it's not really his fault. I like about 50% of the records they put out.

T: I think they were on the way to being the best hardcore label putting out really good bands that I like, which might have to do with the fact that I don't know the bands personally. That usually has a lot to do with me liking a record or band. Most of their releases really touch me, except for one or two.

MRR: Lookout Records?

T: The way it started out was very good and idealistic and I'm happy that there are still people who have the guts to do it that way.

C: Still, Lawrence was saying that he's bothered about becoming part of the "punk business" and that's a good way to be...

T: ...controlling himself and being critical about what he's doing.

C: He's also putting out records by his friends, like Dischord, and that's the way to do it, that's independent. He's not looking for the next greatest act, he's putting out stuff he likes regardless of whether it's going to sell or not.

T: The thing that's a little sad, in my opinion, is that Lookout is known as being Lawrence's, but in fact it's two people, David Hayes and Lawrence Livermore...

C: ...and David's left now and started Sprocket Records...

T: ...for exactly that reason. But otherwise, thumbs up for Lookout Records.

MRR: Thomasso, what's your favorite label in Germany?

"...My prejudices about America turned out to be pretty much true. I didn't think the punk scene as a whole sucked as much as it actually does..."

T: That's very easy for me to answer, that's X-Mist. I agree 100% with the way Armin puts out records. The only record I don't like, and that he doesn't like that much anymore is the Cocks In Stained Satin, but everybody's entitled to one mistake. The guy's just great, the way he supports bands. It's the German Dischord because Armin is really involved and really cares about what bands are on his label and he doesn't choose bands that will sell really well just because they have this metal touch in the sound. He looks for bands that have something to say, that stand for something.

C: He's a good person and just put out the greatest record of the year, the So Much Hate LP.

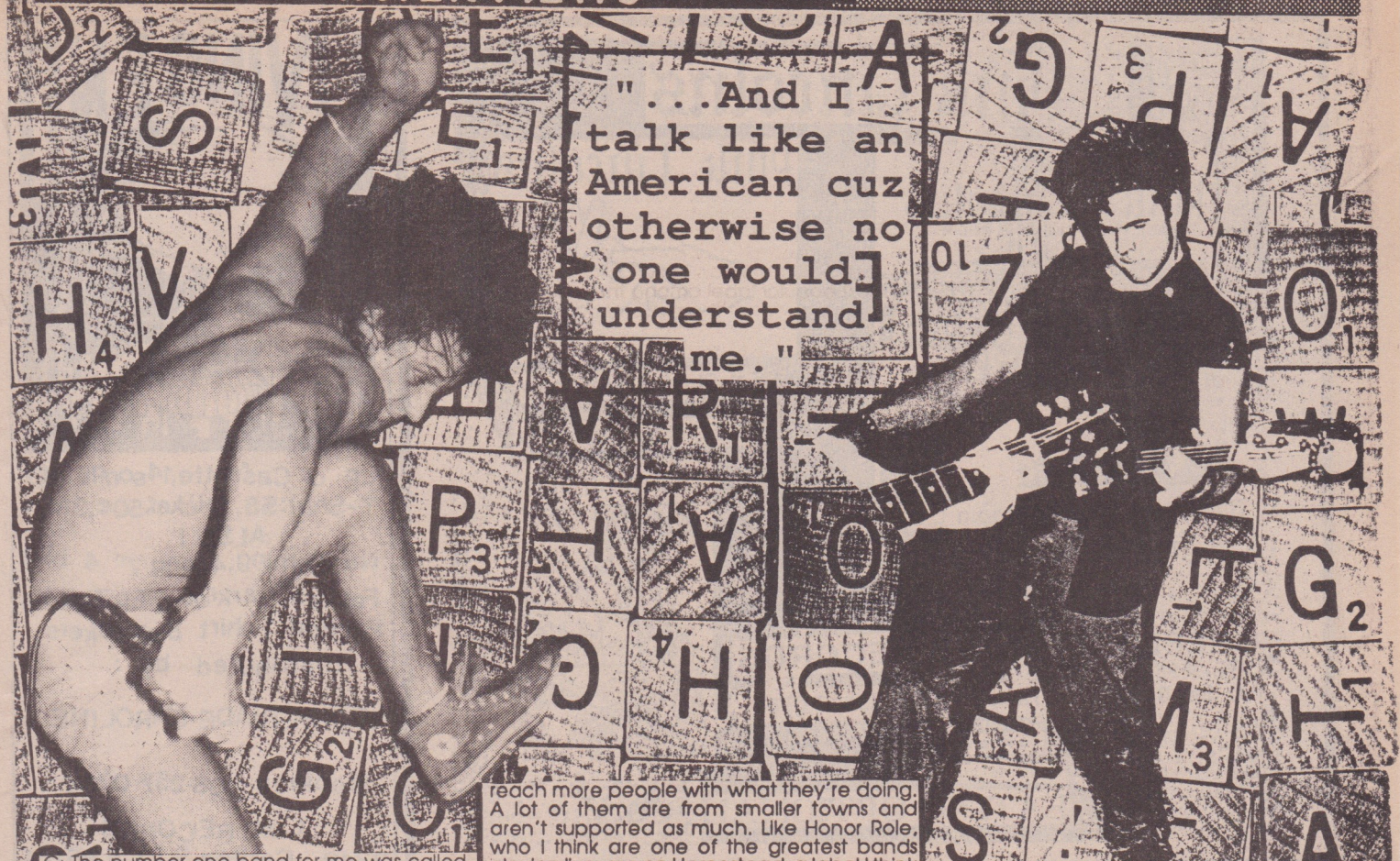
T: There are other labels that I like but who don't put out the kind of music that I find myself going for 100%, whereas all the releases X-Mist has had for the past 2 years are great stuff. There's Starving Missiles, and I know Mike Really well and I know he's a great person too. He's sometimes a little sloppy about things, but he supports the bands. He's afraid about putting out records sometimes, but he's still great. And I think Destiny is a good label. David is also very much like Dischord, putting out bands from their area that they know. Sometimes he's a little lame in doing advertising, etc., it's still a really good label.

MRR: What else can we survey? What's your favorite and least liked band?

T: I think the band that influenced me most, ever, is Black Flag. When I heard Damaged in '82, it changed my life. I gave them so much credit for that record that I liked all the records they put out after that.

MRR: That's a lot of credit.

T: I never saw them, met or talked with them as people, but I know that a lot of people in Europe that I really like and have the same kind of views that I have also really, really like Black Flag and I know they're a band that means a fucking lot to people. My least liked band, now, is probably Dag Nasty. They're wimpy and should never come to Europe because they totally suck. I saw them play and they sucked and I read the interview in MRR and they sucked even more. Those guys really don't know what they're talking about, and they should stay where they are and be a support band for R.E.M.



C: The number one band for me was called Rites Of Spring. It had more to do with 'live' than anything because as far as bands expressing more emotional things totally honestly, they did that. I could relate to that a little better than someone honestly expressing political views. They expressed all their views, all their emotions, the way they performed and wrote songs—I've never seen or heard a better band than that. They encompassed so many different styles of music without compromising any bit of emotion or integrity. You never felt they were playing a song with a different style just to have a different style song in their set and it all pretty much turned out naturally. It touches on feelings that I can't even really explain. It has a lot to do with of this tatoo on my arm that says "Deeper Than Inside", which is one of their song titles. As to least liked, right now I have the exact same sentiments as Thomasso. Any punk band that says they're a punk band and then goes for total commercial success the way Dag Nasty is doing or Suicidal Tendencies is doing, DRI, Gang Green, etc, that to me is the cardinal sin and is just bullshit. It makes everything they did before a complete lie.

MRR: What do you guys think about the going phrase, "Change"? Change seems to justify just about anything people do. They do complete about-faces and under the name of "change" it's OK.

C: It should be change for the better...

MRR: They'd say it's for the better...

C: It's a human fact people change, so what? I just don't like it when a band keeps its name so it won't lose a bit of its audience. They're pulling the wool over a lot of people's eyes. I agree with change in keeping things interesting and valid, but that's going the opposite way of selling out, getting as far away from the money/business side as possible. A lot of bands I know and like have gotten big record contracts. I can understand that, wanting to reach more people with what they're doing. A lot of them are from smaller towns and aren't supported as much. Like Honor Role, who I think are one of the greatest bands playing live, are on Homestead, a label I think is 50/50....

MRR: That's pretty generous...

C: ...maybe now it's not that ratio now. But Honor Role is from Richmond, Virginia.' How many times can people in one town see a band, no matter how great, before you're tired of them. They did put out their records independently for a long time, and they didn't sign any big huge money deal with Homestead, so I can understand.

T: It doesn't matter to me if a band gets bigger or changes their sound to be more acceptable or accessable as long as they didn't come out with statements about being independent and alternative. Then when they change I feel betrayed.

MRR: Somehow those people who showed the most perspective or insight or ideals at one point are then penalized the most later. And those bands that never did anything, never put any thought or energy into the alternative get no blame. That's seems wrong to me too. But let me change the subject a bit. Thomasso, do you think you're a victim of American cultural imperialism? You talk like an American, you dress like an American, you even like baseball. What the fuck?

T: I don't think so.

MRR: Europe is so imitative of the American hardcore scene in a lot of ways, don't you think you're just a dupe?

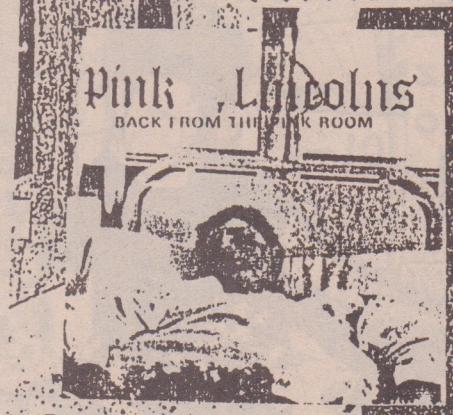
T: At one point the whole thing was on the verge of becoming totally Americanized, but I think it took the good things out of American hardcore, which I think is exciting music, honesty, and exciting stage presence—the high energy thing. But we still maintain the do-it-yourself integrity. I might dress like an American because it's the cheapest way to dress or let my hair grow cuz I don't know how to wear it....And I talk like an American cuz otherwise no one would understand me.

MRR: Tell me what you think you've learned about America, and then Chris, tell what you think about Europe. OK, Chris, you go first.

C: The most interesting thing is I found all my preconceptions were true. The tour was really well-organized and well-done, a lot of support. We got a lot of support for a band that wasn't well known. Some of it was greater than my preconception. I expected people to be serious, especially about the political actions, etc, but they were a lot more amazing and actual than that. There were a lot of no bullshit political actions going on that surpassed my expectations, and no just a lot of talk like it is in the United States pretty often.

T: One thing that I didn't expect that I found in the U.S. was not so many people drinking alcohol. In Europe everyone drinks, it's part of the culture. In the U.S. I met people who don't drink, don't bother about it. I did find that my prejudices about America turned out to be pretty much true. I didn't think the punk scene as a whole sucked as much as it actually does—to the extent that there's really no scene here, just stupid high school kids saying "Should we go to the Circle Jerks show or Madonna?" Hardcore and punk rock is much more accepted in America. In Europe, those people that listen to punk rock are really involved in it. On the other hand, those people who are involved in it in the U.S. are more involved than I thought they would be. I met a lot of really smart, intelligent people and I learned things from them and they probably learned something from me. Travelling expanded my views, seeing not just punk rock America but the real America. It's impressive, both good and bad. On the whole I liked it, but I have a lot of criticisms.

Pink Lincolns



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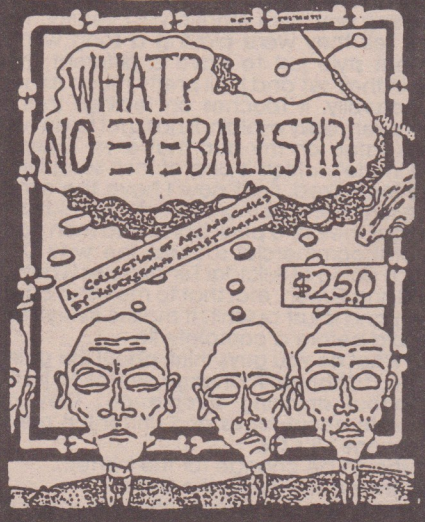

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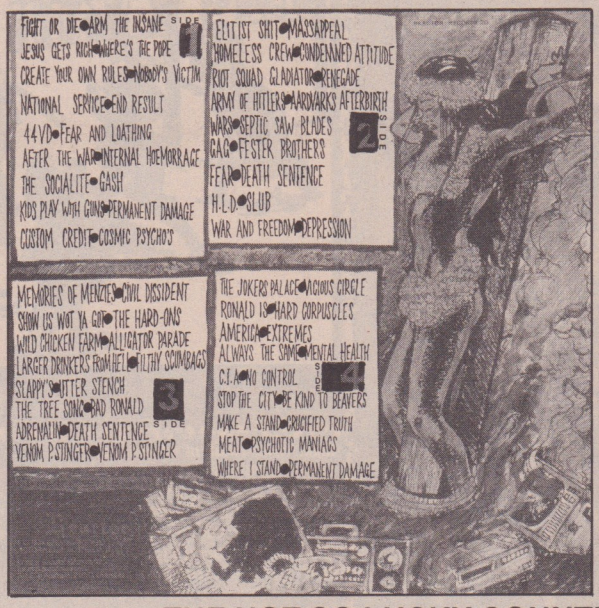

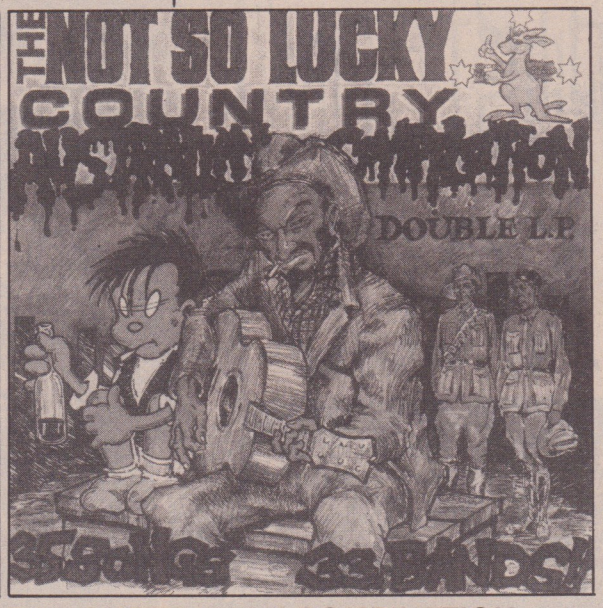

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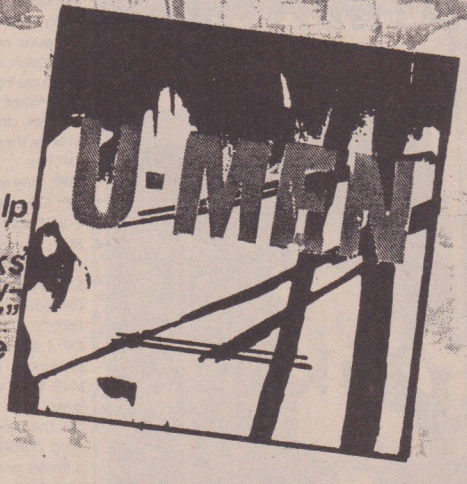

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OPPOSITION PARTY

OPPOSITION PARTY Line-up: Francis Frightful, 19, voc.; Willy Wrecker, 19, bass; Vernon Vengeful, 20, guit; Terence Terror, 18, drums. The interview took place in a commercial centre along Orchard Road in Singapore, on the 8th of July, 1988. The interview was conducted by Lük of Ukrutnost Tapes, France, with the help of Mike Teo. Thanx a lot to Chris Ho for helping getting in touch with the band. Questions were answered by Francis.

MRR: Is there a punk "movement" in Singapore?
OP: Jesus Christ, hum, yeah, oh God, not really a punk movement yet, but, yeah it started in '86 and there was only 4 of us, we were not united, right, there were punx here and there in diverse parts of Singapore. Things started only this year. 'Coz we played a gig last year, in a library, and that's when people started coming and saying, "I like this band" and all, and then the fucking newspaper, right, they want to sell us as a look so they keep taking photographs of us and put our name in the front page and all, but in the way people became interested so they came to us, and people started hanging around.

MRR: Had you already played in other bands before?
OP: Yeah, mostly heavy metal. I was into heavy metal, right, and it's fucking boring.

MRR: Is it easy to be a punk in Singapore? Main problems of daily life?
OP: Yes, one thing: boredom.

MRR: Any problem with cops?
OP: Yes. See, all of us maybe we were just walking around, looking for a drink, and there are two pigs who come right up and say, "What the fuck are these chains for?" So we just say, "We play in a band." We pull out the newspaper and show them, they say "No problem, move on..."

MRR: You've been on some local compilation tapes, what kind of compilation tapes are they? Alternative bands, rock bands, or...
OP: Mostly alternative.
MRR: Have you any plans for the future?
OP: Yeah, we're going to record our first tape.
MRR: Is it easy to find punk records in Singapore?
OP: If you ask. They don't just bring them in and put them on the racks. They have catalogues, we just flip through and ask for certain punk bands and just order them. But it costs a lot, from Singapore $18 to $25.
MRR: Are you reading punk fanzines from abroad to get info?
OP: No. How do I get my info.? I haven't come across any punk fanzines. I know from people, right, I mean we might be sitting there and people just come and say, "Hey, are you punx?" And we say, "Yeah". So they just sit down and talk to us. Usually they are foreigners, so we ask them about Britain, Los Angeles and all that.
MRR: Have you got contacts abroad?
OP: Mostly people from abroad who are staying in Singapore.
MRR: What are your feelings about the internationalization of the punk movement?
OP: Yeah, we must go for it right, especially for this country because I guess we're the only ones.
MRR: What are your lyrics dealing with?
OP: Sex, drugs and rock'n'roll, I mean everything.
MRR: Is there any punk fanzine or tape label in Singapore?
OP: No.
MRR: Any violent problems at gigs?
OP: Only among the fans. First they slam dance and later, they'll fight. That's all. Nothing much.
MRR: Your opinions about army pacifism.
OP: They stink, right? Yeah, they stink.
MRR: Army or pacifism?
OP: Both. All of them.
MRR: Your favorite films? Books?
OP: I like all sorts of gore movies with blood, and pornos, especially sadomasochism.
MRR: What do you think of alcohol, tobacco, and drug problems?
OP: They make me feel good. Yeah, about drugs, not many drug problems here. I don't think there is a problem with drinking and smoking. I drink, I get drunk, and I fall over. No problem.
MRR: What about other alternative/underground music in Singapore? Have you got contacts together?
OP: Look, most bands in Singapore are blues bands, right? They stink and they will always stink. Blues bands are shit. OK, there's another alternative band, what's the name, I forgot. They play new wave, not new wave, right, they just take Casiotones, they just, I don't know. They're shit. I don't care anyway.

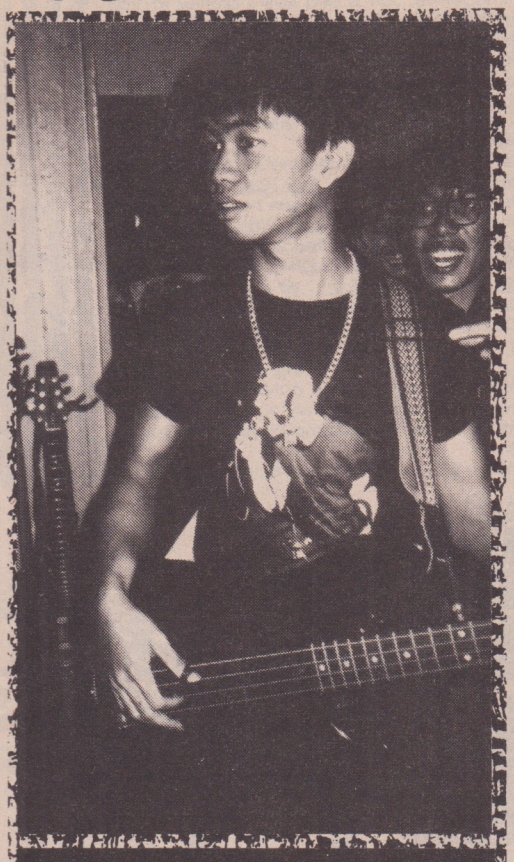
MRR: Your musical influences?
OP: Mostly British punk rock, Exploited, GBH, and bands that I'm not sure they're still around: Chaos UK, Disorder. Sometimes we take some commercial top 40 shit and we play it in different ways. I don't really like US thrash. Mindless.
MRR: You're wearing circled A's, what does it mean for you?
OP: They have no real meaning in Singapore. No anarchists here. It stands for punk. So we just put it here.
MRR: So you don't have anarchistic opinions?
OP: I'd like to throw petrol bombs on MacDonald's. That's all
MRR: Something else?
OP: May I get rich and famous, ha, ha ha. No, nothing.
MRR: Your contact address?
OP: Francis Frightful/ Block 25/ Toa Payoh East 303-104/ Singapore 1231/ Singapore.

Footnotes: Opposition Party have now created their own tape label, Subculture Tapes. Their first release is their 10-songs first cassette.

There was another punk band in Singapore in 1979 called Riot Squad. But they didn't do any concerts or recordings, and they split up very soon. If you intend to write them, please include some IRC's as the guys in the band don't have jobs.

OPPOSITION PARTY are sometimes playing live at the Bierkeller Bar in Centrepoint Commercial Centre on Orchard Road. Other local rock, blues bands play there sometimes, including the only reggae band in Singapore, IGTA.

NEW BANDS



OPPOSITION PARTY lyrics (extracts)

Society Shit

Live your life, the way you choose/ Don't let society tell you what to do/ They think you're shit if you're not one of them/ Well, sod 'em, we're proud to be different.

Jesus Pte Ltd

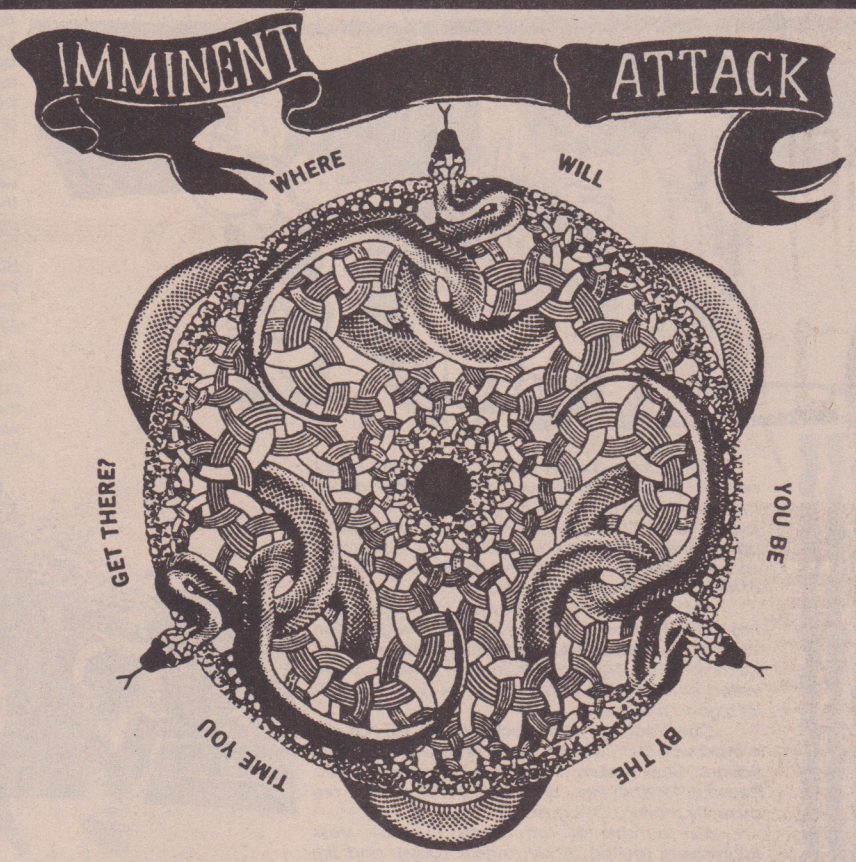
If you wanna go to heaven / You have to buy your way / So give 'em all your money/ And save your soul today

Masturbating with missiles

Rival leaders get their kicks/ Sucking on each other's dicks/ Nuclear missiles up in their arse/ Wanking, sucking and spunking fast

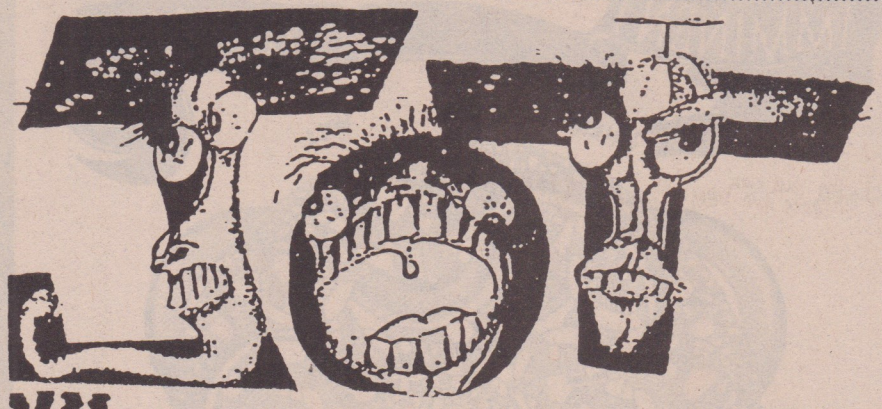
Nuclear Winter

When you open up the front door/ It's snowing with a sun/ You run down to your favorite church/ The father points a gun/ There are people lying all about/ They're throwing up their guts/ So where have all the saviours gone/ Well they don't give a fuck.



Cheese and beer are not all that you should expect from Wisconsin. We have our share of great bands. One of the best has to be IMMINENT ATTACK. Lucky for us, they have been around for six years. There's no other live band I've seen with more power and sheer energy. I need to put across the point that if you see a great band like this don't just take advantage of them. This band deserves to be on a label. IMMINENT ATTACK has always struggled to record their music. Their album, Element Of Surprise, from 1984, is still one of the most listened to albums around. Their next release, Holy Terror", could unfortunately only be put out on cassette because of lack of funds. I know for a fact that one of these tapes was sent to MRR and was not given a review. Let me say that you missed out on one of the greatest musical experiences ever. "Doing Time", "Warning", "No Guts No Glory", and "Holy Terror", are just some of the songs on that tape. They created a lot of good energy with these songs on their '86 tour. Hopefully you weren't one of the people who missed out on it. In mid-Sept. their "Miraculous Power" tour is coming up. They will be touring with LUDICHRIST so don't miss 'em. Miraculous Power is the new 7" being put out which should be released soon. I wonder sometimes how the headlining act can even get up there and play when they know that I.A. blew them away before they even played a chord. *FULL SPEED AHEAD* is the only way I.A. should go. I would like to wish them the best of luck on their tour. Madison will miss your spiritually powerful sets. Anyone who wants any info on the band can write to: Mel/ 403 W. Mifflin St #4/ Madison, WI 53703. T-shirts, stickers, promo-packets, pictures, and of course music are available. Support your favorite band before they become extinct.

NEW BANDS



JOT is undoubtedly one of the most important assets of the alternative music scene in Indianapolis. They have been a mainhe Indy scene for nearly four years, making them one of the longest lasting local bands. They have appeared on various local radio and television shows, including the local broadcast of the United Cerebral Palsy Telethon.

Not only are they well known in Indianapolis, JOT has played out often in the surrounding region: Fort Wayne, Muncie, West Lafayette, Bloomington, Kokomo, and Newport (Kentucky), have been visited at least once, if not dozens of times, by JOT, with good response.

Often featured as a headlining act, JOT has also played with such well-known acts as G.B.H., Naked Raygun, Soul Asylum, Die Kreuzen, Samhain, Toxic Reasons, Rhythm Pigs, and the Zero Boys (who are currently sharing JOT's guitarist).

JOT consists of Tom Watts (vocals), Vess Ruhtenberg (guitar), Andy Angrick (bass), and Jim Black (drums). The four work as a tight, solid unit that's just raw enough to grab people's attenhold it.

Their dynamic sound, with styles ranging from funk and psych power-pop and high velocity punk, owes to a wide variety of influences, such as the Descendents, Ramones, Black Flag, the Red Hot Chili Peppers, and even mainstream rock like Aerosmith and Cheap Trick..JOT's lyrics tend to deal mostly with personality defects and the various facets of our society, but they also have a good dose of love songs and just plain silly stuff.

Imagewise, JOT is Skid Row's answer to Van Halen. Their stage attire (especially Watts') is usually flamboyant and ridiculous, and their sole intention is to entertain. They jump and flop about while still delivering the goods with natural precision. Between tunes, they keep the crowd going with silly banter, bad jokes, and anything else to create an atmosphere of fun.

In the area of recorded matorial, JOT released an album-length cassette, Your Pals, two years ago which sold well locally. They also have two cuts on the recently released Black Brittle Frisbee vinyl compilation (from Hit City Records) and are now in the process of releasing a high-quality live cassette, HOORAY! JOT Live & Tasty. All of JOT's material is engineered by Paul Mahern (vocalist of Zero Boys and Datura Seeds, whose recording credits include Great Plains, Toxic Reasons, and Raw Power.

JOT is currcntly shopping for a label and planning on doing as many out-of-town dates as possible in the near future. They can be reached at the addresses on tbe following page. Thank you for your time.
Tom Watts/ 50 Worman St/ Indianapolis, IN 46227

AMERICAN SLANDER

Interview by Jim

MRR: You guys barely ever play live, how come?
Chuck Society: I hate audiences, they're boring.
Jonny: Audiences are way.
Nad: Chicks are way.
Naed: Oh shit, I dropped a chunk of hash, help me find it.
Chuck: We live in Nanaimo, what do you want?
MRR: I listened to the Slandercize album a few times so I could understand the lyrics, uh, most of them have references to sodomy, underage sex, and blasphemy. Chuck, what's up your ass?
Chuck: Actually, nothing right now, but last night there was an electric cattle prod, a 2x4, and marbles.
Jonny: Twice as many marbles.
MRR: Come on, guys, I'm trying to do a serious interview, give me a break.
Jonny: Okay, sorry.
MRR: Who are some of your influences?
Naed: Chilli Peppers, Bad Brains, and Ibmab the almighty.
Nad: CCR, DRI, COC, you know, initial bands.
Jonny: I seriously don't like punk that much, I'd rather listen to Rod Stewart, Led Zep, Ron Wood, and Jeff Beck.
Chuck: They're lying, Tiffany rules, she's the ginchiest, most most talented writer to come along in years.

MRR: Back to my 2nd question, most people find the album funny, but what can you say to the people that it may offend?
Chuck: It's not that offensive, it's just silly, we're not serious. There's far too much complaining and bitching in HC, there's 50 million songs about religion, I hate you, no more war, and fear and violence. No one's listening, so who cares. You can't understand the words half the time, anyway, people listen to music for entertainment. Religion has been our society since the beginning. It's sad that a few people exploit man's fear in God, but it does give a lot of people hope and strength. People in the middle east are dying for it, so just saying it sucks doesn't substantiate a whole lot. No more war must come from the middle class to make change, they hold the voting majority. Politicians don't care if punks, hippies, gays, and other such groups protest, it's the man and woman with 2.3 kids and 1.2 cars that will make a difference, sad but true. Finally, why sing about hating people? You are going to grow old some day and for all you know, your dad or best friend is a closet gay. As for racists, they are mentally ill and need counselling. I guess I've rambled on long enough. If I'm wrong, write. It's sad but true, if your album has "fuck" in it fifty times, it sells.
MRR: Any last things you might want to say?
Jonn: Hi, Mom, you naughty girl, wherever you are.
Naed: No.
Nad: Buy our tape, it's great.
Chuck: We'd like to tour down the West coast this Christmas, write us if you'd like to have us in your town.
American Slander/ Ibmab Divine Temple of 23 Candles/ 291 Cilaire Dr/ Nanaimo, BC V9S 3E6/ Canada

NEW BANDS

Just another word

WHEN WILL YOU REALIZE
YOU WON'T CHANGE THE WORLD
WITH JUST AN 'X'
ON YOUR HAND
WHEN WILL YOU REALIZE
THAT UNITY'S JUST
ANOTHER WORD
IF YOU DON'T FOLLOW THROUGH

THESE
COULD
IF
YOU ALI
WHEN

YOU CAST
YOU'RE
YOU SELF-RIGHTEOUS MAN
THIS DILLEMMA WE FACE
WE CAN FACE IT TOGETHER
IF YOU JUST OPEN YOUR MIND!
WHEN WILL YOU REALIZE?!?

Sometime in mid 1984, the 15 year old kid named Mike decided he wanted to get a band together, for some reason. He placed ads in music papers, and some people responded. He jammed around until he met 3 fairly competent musicians and told them to play while he screamed and jumped around. They played one show and broke up. They were called 'The Spastic Farm Animals', for some reason.

reality

THERE SHOULD BE
NO WAR
THERE SHOULD BE
NO FIGHTING
THERE SHOULD BE
NO HUNGER
BUT THERE IS!

AND I'VE STIL
GOTTA SEE YOU T
NOW YOUR LYING IN
YOUR BOX
ASS AND DEW
A FLOWER IN YOUR HANDS
BEING THE LIVING DEATH
DEAD.... EDGE

I DON'T WANNA BE LIKE YOU
POWDER + NEEDLE WAS YOUR RULE
COUGH IT UP-SLASH + HACK
VICIOUS CIRCLE STABBED
AS YOU WRENCHED FROM LA
DIED NOT KNOWING I ALWAY
WATCHED YOU DIE FROM TH
ANOTHER VICTIM OF THIS A

M I MAD AT WHAT YOU DID
R WHAT WAS LEFT BEHIND
VERYTHING WE ALWAYS HAD
BLOWN AWAY IN
I GET SCARED
BURNING UP FR
WITH YOUR ADDICTION TO REMAIN
YOUR LOSS WAS SOMEONE ELSE'S GAIN

journey

1000 LITTLE NEEDLES PRICK INTO MY LEG
I'VE BEEN WALKING FOREVER
MY ROAD NEVER ENDS
THERE'S NOTHING THAT I HAVEN'T SEEN, NO EXPERIENCE UNCOMMON
THE KNOWLEDGE THAT EXISTS TODAY IS LESS THEN I'VE FORGOTTON
I LOOK INTO A SOCIETY, AND WAIT TILL IT'S GONE
[illegible] TURN INTO SONGS
[illegible]

SFA sounds similar to the sound caused by Government Issue, The Misfits, Straight Ahead and Token Entry being placed into a blender. NY style.

SO I GO, WITH SOLITUDE
FOR I AM THE PAST
AIN'T NO FEAST FOR ME
AIN'T NO FEAST FOR ME
AIN'T NO FEAST FOR ME
NO NO NO
I'VE [illegible]

ALL LYRICS BY MIKE BULLSHIT EXCEPT 'DEADEDGE' → 'GLUECHARGED', BY JAN K. LORENZEN

SFA-Stands For Anything. There are many sides to any story, many perspectives to any picture, many reactions to any circumstances, or forms of environmental conditioning. SFA does not judge. SFA does not condone or condemn.

Think Think

[illegible] THOUGHT, IT'S JUST A THOUGHT
IT'S NOTHING CONTRIVED - IT'S NEITHER SOLID NOR BOLD
IT'S JUST A BALL OF KINETICS
THAT LEAKED FROM MY HEAD
AN ECSTATIC NERVE IMPULSE
THAT HAS YET TO BE READ

IF NOT NOW, WHEN?

IT JUST HANGS AROUND IN A HELPLESS DAZE
[illegible] TO UNLEASH MY MINDLESS HAZE
[illegible] AN OUTREACH OF ANOTHER PHASE
[illegible] FORWARD, I AM AMAZED

IT'S AN IDEA - THAT MUCH IS CLEAR
IT FLOATS THROUGH MY HEAD THROUGH ALL THE HATE & FEAR
I CAN'T STOP IT IN IT'S ENDLESS QUEST
IT'S LIKE A DURACELL BATERY - IT NEVER GETS REST

In late 85, Mike asked his friend Billy to play guitar with him. They wrote 10 songs in 1 day. They enlisted Ron on bass and played with a few drummers until they found Tim, who now sings with Token Entry. They did 1 show and then split for a while. They were called 'Society's Full Of Assholes'

YOU CAN TELL A CAR'S
BY SENSING THE VIBRATIONS
GEOMETRY + CALCULUS
IN EVERY BOOK YOU'VE CURLED
TOO BAD YOU NEVER LEARNED
ABOUT THE WORLD

WITH YOUR 95 AVEREGE
YOUR STUPID 95 AVEREGE

YOU LEARNED EVERY WORD
THAT THEY PUT
STEP OUT
YOU'RE GON
YOU MEMORIZ
THAT THEY
BUT YOU'RE I
YOU DON'T KN

YOU'VE LEARNED
MICROSCOPIC
COMPUTERS + C
WHAT MIXING
PLACED ON THE HONOR ROLE
WITH AN AVEREGE OF 95
ON THE STREETS WHAT ARE YOUR CHANCES
OF
WIT

YOU GOT
BUT IN THE
I DON'T THINK YOU
YOU WON'T HANG WITH ME
YOU HAVE TOO MUCH CLASS
IT'S JUST TOO BAD
YOU'RE SUCH AN ASS!

Mike and Billy jammed for a bit and Tom joined on drums, just as Ron left. Then they regrouped, Billy moving to bass, Ron moving to drums, and Jan joined on guitar. Jan lives by Billy's school. They started playing shows around New York at CBGB's and Nightengale's bar. They also played live on the air on WFMU in New Jersey. Ron left one week before May 1st, Mayday, which was to be the bands last show. Mike was leaving on a bike trip, to return sometime. The band quickly enlisted Jerib on on drums and Brendan joined on 2nd vocals, with the intention to keep the band up after Mike left.

glu[illegible]ged

[illegible] WORTH'S
[illegible] GLUE
[illegible] MY BRAWS
[illegible] DOWN THE
[illegible] HITE + RED
[illegible] HITE + RED
[illegible] HAND
[illegible] ON MY MIND

I'M GLUECHARGED
I'M GLUECHARGED
SEE MY FRIENDS WITH BAGS ON TH
HORSE LIZARDS TURNING PINK
I THINK I'VE GOT ABOUT AN H
OF FEELING GREAT TODAY
BEFORE MY WORLDLY VISION
STARTS TO SHRINK
I SEE BLURS OF CHROME + WHITE + RED
BLURS OF CHROME + WHITE + RED

tar[illegible]

SFA is: Mike Bullshit-vocals, Jan Impala-guitar, Billy-bass, Jerib-drums. Also: Brendan Airborne-2nd vocals (or also vocals). Anyone can listen to SFA. We will not judge you. We would like to play shows, esp NY, VA, PA, NJ, CT, RI, MA, or anywhere. Please call Jan at (718) 636-5233 and leave a message on the machine. We will answer your call!

TO SAVE
I SUPPOSE
TO LIVE
TO EXIST
PUT ON DISPLAY, CHARGE ADMISSION TO VI
WATCH ME FLOUNDER AROUND - WATCH WHAT I DO

I SUPPOSE IT IS EXPECTED
BUT THIS TIME IT'S NEGLECTED
I'M FORCED INTO THIS SPOT
JUST SAY THANKS A LOT
THANKS A LOT

IF I AM ONLY FOR MYSELF -
WHAT TYPE OF MAN
AM I?

IS TOO SMALL
ALL

PUT ME ON
LOCK ME IN YOUR WALLS SO
THE PAIN YOU CAUSE YOU NEVER REALIZE
CONSOLE YOURSELF YOU DID THE RIGHT MOVE
ARE YOU PRESERVING HUMANITY OR HAVE SOMETHING TO PROVE?

Mike left May 2nd to Chicago and returned the middle of July. Brendan left May 28th to bum around Europe and returned the middle of August. Jerib, Jan, and Billy jammed without a singer for a while, getting the band tighter then it had been.

SFA would like to thank our friends. SFA c/o J.K. Lorenzen/ 12 St. James Place apt 4R/Brooklyn NY 11205. 7" EP's-$3 ppd. Demo tapes $4 ppd. Add $2 for air. T-shirts are $5.

SFA is/was:

MIKE BULLSHIT
Vocals
Jan, 85 → May, 1988

BILLY ARBIZU
bass (or guitar)
Nov, 85 → present

JAN K. LORENZEN
guitar
JUN, 87 → Present

JERIB
drums
April, 88 → present

RONN FANDRIG
drums (or bass)
Nov, 85 → April, 88

TOM - drums - Mid, 85

TIM McARDLE - drums
Jan, 86 → Nov, 86

Mike Rubo, Marc Argyle, Bob → various 85

WE TRY TO NEGATE
THE HATE THAT YOU BRING
WE SAY IT IN THE WORDS
THAT WE SING
ALL YOUR SPITE + ALL YOUR ANGER
WE DON'T NEED THESE THINGS
WE DON'T NEED YOUR
FUCKING LABELS
WE CAN STAND FOR ANYTHING

SFA c/o JK LORENZEN
12 ST. JAMES PLACE APT 4R
BROOKLYN, NY 11205

once again

ONCE AGAIN
I'M ON MY OWN
THERE MUST BE SOME
REASON WHY I'M
ALONE

STILL HAVE NO ONE
THAT
NO O
FOR
MAYB
OF SOME GRAND JOKE
ALL I KNOW IS ONCE AGAIN
I'M ON MY OWN
ONCE AGAIN
ONCE AGAIN
ONCE AGAIN

IF I AM NOT FOR MYSELF, WHO WILL BE FOR ME?

SOME DOODLES ON THIS PAGE ARE BY HILLEL

lay down + die

I WON'T LAY DOWN + DIE
[illegible]
[illegible]

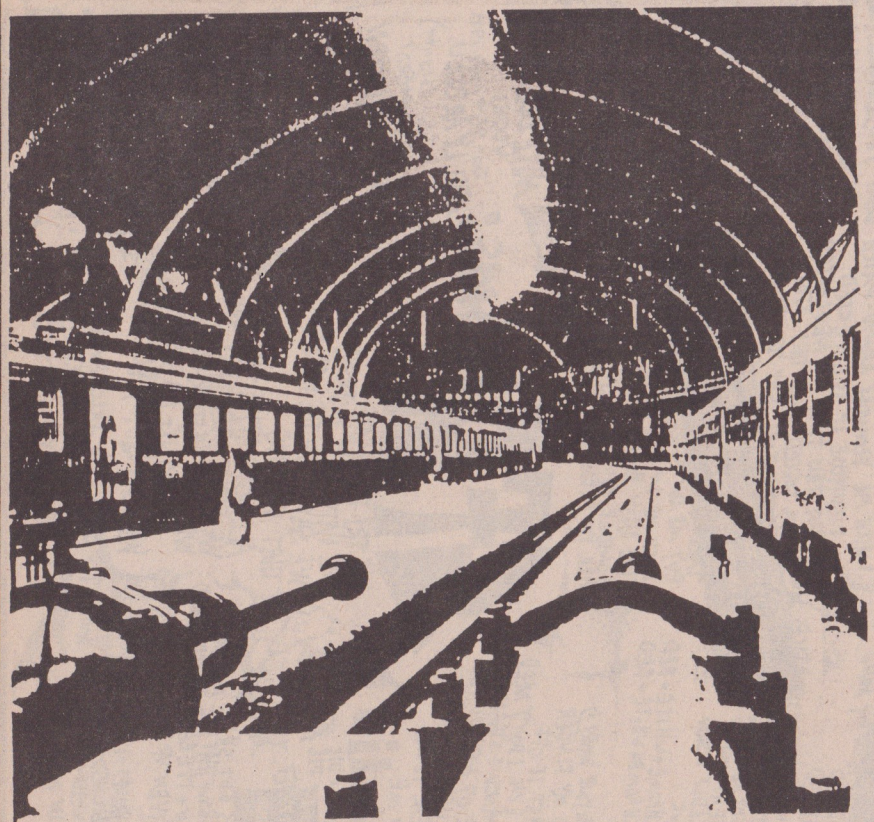
ALL MY LIFE I ALWAYS GOT SHIT
FROM EVERY SINGLE PERSON THAT I'VE EVER MET
I'VE BEEN PUT DOWN + I'VE BEEN PUSHED AROUND
BUT I HAVEN'T GIVEN UP YET

I STAND BEHIND MY VALUES - I KNOW YOU DON'T
I STAND BEHIND MY BELIEFS - I KNOW YOU DON'T
I STAND BEHIND MY WORDS - I KNOW THAT YOU DON'T
BECAUSE I BELIEVE IN MYSELF

SFA recently played in Philly and had a triumphant return to CBGB's. They are currently recording their debut 7" EP, tentetively entitled "No More Bullshit", which will be out by the time this is printed. It will be on their own label.

SFA - Stands For Anything. There are many sides to any story, many perspectives to any picture, many reactions to any circumstances, or forms of environmental conditioning. SFA does not judge. SFA does not condone or condemn.

SFA plays hardcore music, fast music. SFA is not made up of hardcores, or punks, or skins, it is made up of 4 people. Any other labels are meaningless.



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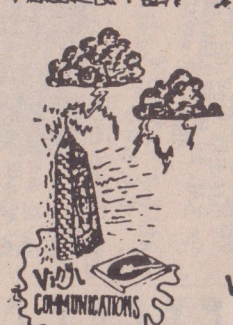

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ERNEST NOYES BROOKINGS... "LYRICS BY..." — shimmy-019/2LP

astounding compilation w/jad fair, christmas, brave combo, fred lane, kramer, eugene chadbourne, men & volts, incredible casuals, shut up, pep lester, paws, rebby sharp & coby batty, jon foster & steve fish, glen jones & many others. produced by "Duplex Planet" editor David B. Greenberger.

TULI KUPFERBERG... "TULI & FRIENDS" — shimmy-020

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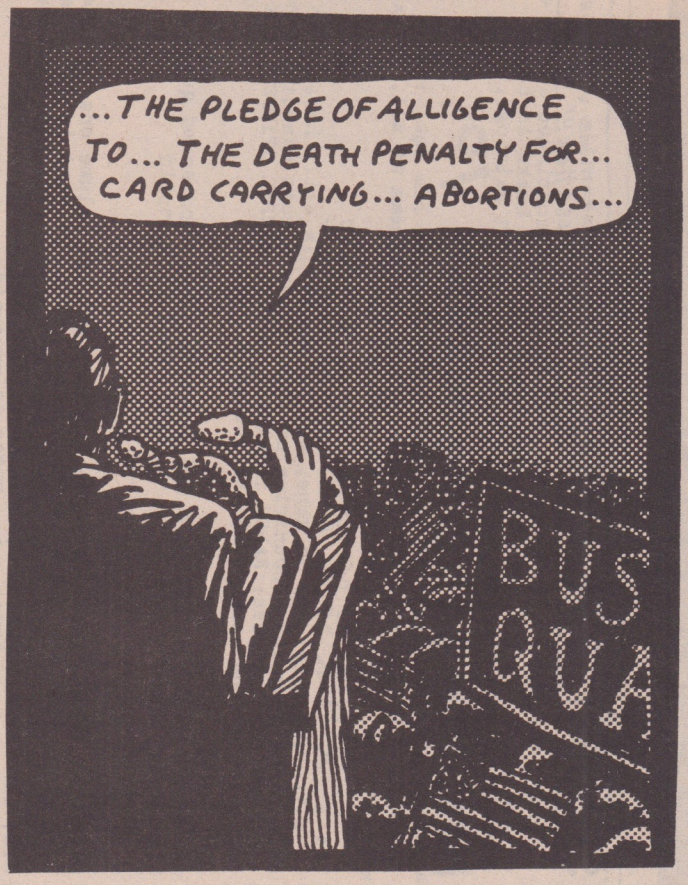

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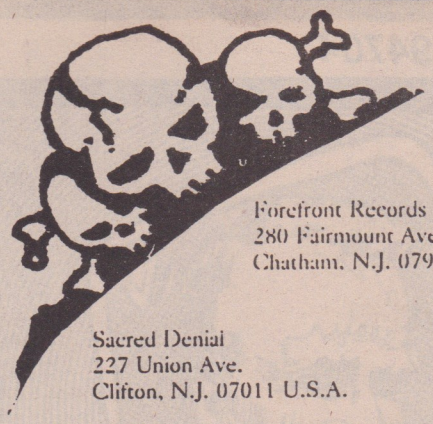

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Pubic Beat PRESENTS... the Sexy

PROFILE:
Name: B.A.
Age: 23
Instrument: Skin flute.
Fave Bands: Replacements, Ramones, Redd Kross.
What You Look For In A Girl: Other people's class rings
Most Embarassing Moment: Our last performance
Crowning Achievement: Our next performance (I hope).
Long Term Goal: Maturity.
Fave Food: King's Island's La Fiera Pizza.
Fave TV Show: Married With Children.
Fave Beer: Leinenkugel.
Fave Hard Liquor: Johnny Walker, Black Label.
Fave Sex Variation: Shaved box.
Dream Date: Traci Lords.
Ultimate Spawn Of Hell: Tam Byron

Hi! This is Molly Ringwald reporting for MRR. I'm taking this opportunity to tell you all about one of the best bands to come along in a long time. Of course, I'm talking about those four great guys who exploded out of the midwest last year, Sloppy Seconds! Since the release of their dynamite First Seven Inches, these dudes have been the hottest thing going! I was talking to Ally Sheedy the other day, and she said that their smash hit "So Fucked Up" has been number one on her Walkman for six months! I caught up with the Sloppy Boys at the Hard Rock Cafe, where they filled me in on their next moves...

MRR: So guys, what's next for you?
B.A.: Fries, I think.
MRR: No silly, I mean what's the band doing next?
Dandy: Oh, okay. Gotcha. Well, we just came off the road with Toxic Reasons and KGB a few months ago...
MRR: Right...well, how was that?
Dandy: Really great, Molly. We met a lot of great people. We got to play some great shows and made a lot of connections with promoters and fanzines, that type of thing. It was fun. Toxic Reasons have really helped us out a lot. They give us advice and introduce us to all their business associates. And the Germans, KGB, they were a blast. We all picked up accents on tour!
B.A.: Yeah! When you're living with four Germans, an Italian, an Englishman, and a Canadian, your speech pattern does backflips.

Hard Rock Hunks!

PROFILE:
Name: Shazam Bo'ba Jam (a.k.a. "Hambone")
Age: 23 years old.
Instrument: Bass guitar.
Fave Bands: Old Kiss, Ramones, Replacements
What You Look For In A Girl: A late Saturday night
Most Embarassing Moment: 3:50 a.m., last Sunday morning.
Crowning Achievement: Becoming a Cub Scout!
Long Term Goal: To someday have my own breakfast cereal.
Fave Food: Fried rice and chicken.
Fave TV Show: Dance Party USA.
Fave Beer: Miller's Genuine Draft...divine farts!
Fave Hard Liquor: Everclear (Punch).
Fave Sex Variation: Standing up!
Dream Date: Justine "Hot Box" Bateman.
Ultimate Spawn Of Hell: Ciggovettes! ("Cigarettes")

MRR: Wow...so where d
Were there any shows your mind?
Steve: Oh yeah. Chic best. It was a seven-b started in the early a about dusk. It's hard t those shows where eve was great, we playe played all week; the nazis...
Bo'ba: Lawrence, Ka too...
All: Yeah, Lawrence...
Bo'ba: The Outhouse middle of nowhere. I the middle of a field around for miles. But people there. It's wild
PB: Mmm. So where t
B.A.: The East Coast!
Steve: Minneapolis! I
MRR: Uhhh...
B.A.: Okay. Minneapo
We must play Boston
MRR: Why there, in pa
Dandy: Well, we've so
We figure it's best to s
where we know they lot of mail from Boston we also sell a lot of rec in Wisconsin, Illinois, midwest. So we're p weekends where we d and go East as well. S
Bo'ba: And we're wo
MRR: Cool! Tell us abo
Bo'ba: Well, we've jus pre-production stage at Hit City Recording ing.
MRR: That's Paul "Jisn
Bo'ba: Yeah. We'll be started organizing the got back from Europe really busy with the Z formed, and with his ot So right now we're ju agendas.
MRR: I can imagine. W be like?
B.A.: We see it pretty the e.p., but with be tion. We're a better worked with us longe
Steve: I think it's gon

PRESENTS...

Pubic Beat the Sexy Sloppy Seconds

Hi! This is Molly Ringwald reporting for MRR. I'm taking this opportunity to tell you all about one of the best bands to come along in a long time. Of course, I'm talking about those four great guys who exploded out of the midwest last year, Sloppy Seconds! Since the release of their dynamite First Seven Inches, these dudes have been the hottest thing going! I was talking to Ally Sheedy the other day, and she said that their smash hit "So Fucked Up" has been number one on her Walkman for six months! I caught up with the Sloppy Boys at the Hard Rock Cafe, where they filled me in on their next moves...

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MRR: Right...well, how was that?

Dandy: Really great, Molly. We met a lot of great people. We got to play some great shows and made a lot of connections with promoters and fanzines, that type of thing. It was fun. Toxic Reasons have really helped us out a lot. They give us advice and introduce us to all their business associates. And the Germans, KGB, they were a blast. We all picked up accents on tour!

B.A.: Yeah! When you're living with four Germans, an Italian, an Englishman, and a Canadian, your speech pattern does backflips.

MRR: Wow...so where did you end up playing? Were there any shows that really stand out in your mind?

Steve: Oh yeah. Chicago was definitely the best. It was a seven-band extravaganza that started in the early afternoon. We went on about dusk. It's hard to explain...it's just one of those shows where everything is on. The crowd was great, we played the best show we'd played all week; the sound was good, no nazis...

Bo'ba: Lawrence, Kansas, was a good one too...

All: Yeah, Lawrence...

Bo'ba: The Outhouse is a cool club. It's in the middle of nowhere. I mean literally. It's right in the middle of a field. There's, like, nothing around for miles. But there must've been 400 people there. It's wild.

PB: Mmm. So where to now?

B.A.: The East Coast!

Steve: Minneapolis! I call! NO RE-CALLS!!

MRR: Uhhh...

B.A.: Okay. Minneapolis and the east coast. We must play Boston and New Jersey.

MRR: Why there, in particular?

Dandy: Well, we've sold a lot of records there. We figure it's best to start by going to places where we know they like us. We've gotten a lot of mail from Boston and Minneapolis. And we also sell a lot of records in New Jersey and in Wisconsin, Illinois, and Michigan in the midwest. So we're planning on a few long weekends where we can make a circuit North and go East as well. Sometime this fall.

Bo'ba: And we're working on an album...

MRR: Cool! Tell us about it!

Bo'ba: Well, we've just now gotten out of the pre-production stages. We'll be recording it at Hit City Recording again, with Paul producing.

MRR: That's Paul "Jism Jim" Mahern, right?

Bo'ba: Yeah. We'll begin recording soon. We started organizing the project right after Paul got back from Europe last month. He's been really busy with the Zero Boys since they reformed, and with his other band, Datura Seeds. So right now we're just kind of juggling our agendas.

MRR: I can imagine. What's the album gonna be like?

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Steve: I just fou we'll use that We're also sup the German N pletely in the d

MRR: How abou

B.A.: Not yet! A Seven Inches, S EP, for only $3 or money orde dress: Sloppy ticles/ 1632 Eas 46227.

MRR: Super! It guys. Is there

B.A.: Just say h

MRR: Will do! A can listen for S

on the soundt film, Lost in the Ringwald for M

ENTS...

the Sexy SLOPPY SECONDS

reporting for MRR. I'm
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Seven Inches, these
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Bo'ba: I didn't know we were doing a picture disc...

Dandy: I didn't even know we were doing a single.

Steve: I just found out yesterday. But yeah, we'll use that single to preview the album. We're also supposed to have an e.p. out on the German Noir label soon, but we're completely in the dark as to when that comes out.

MRR: How about your first EP? Is it sold out yet?

B.A.: Not yet! Ahem! You can still get The First Seven Inches, Sloppy Seconds' debut 4-song EP, for only $3 post paid! Send cash, checks, or money orders (U.S. funds only) to this address: Sloppy Seconds c/o Alternative Testicles/ 1632 East National Ave/ Indianapolis IN 46227.

MRR: Super! It's been great talking to you guys. Is there anything you'd like to add?

B.A.: Just say hi to Adrock for us.

MRR: Will do! And all you Pubic Beat readers can listen for Sloppy Seconds on the soundtrack of the new John Hughes film, Lost in the Crowd, starring me! This is Molly Ringwald for **MRR: See ya!**

PROFILE:
Name: Ste
Age: 24...y
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Age: 24
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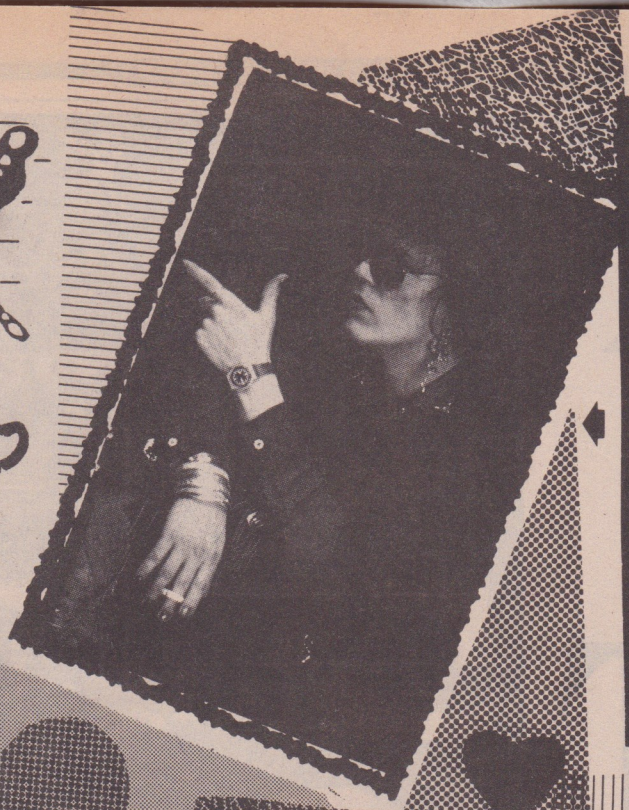
SLOPPY SECONDS



PROFILE:
Name: Steve Barron
Age: 24...yeah, I'm legal
Instrument: Drums
Fave Bands: Ramones, Old Kiss and Aerosmith, Replacements , New York Dolls, G.G. Allin
What You Look For In A Girl: It varies. Once I found a Barbie doll leg inside a girl.
Most Embarassing Moment: That's tough. I'm proud of most things that embarass other people
Crowning Achievement: Getting a record deal off the ground. Hoping the labels we're talking to work out)
Long Term Goal: Getting paid by the distributors who are stiffing us. (we will collect before they get our LP to distribute)
Fave Food: Pizza, McDonald's, White Castle...everything that's bad for you Fave TV Show: Star Trek, Dance Party USA, Late Night with David Letterman
Fave Beer: Corona
Fave Hard Liquor: Cherry Vodka, Brass Monkey
Fave Sex Variation: Yes!
Dream Date: Susanna Hoffs
Ultimate Spawn Of Hell: The offspring of an unholy union between Gary Busey and Grace Slick

where did you end up playing? shows that really stand out in

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PROFILE:
Name: Dr. Dandy Roadkill
Age: 24
Instrument: Bad as hell guitar
Fave Bands: Elvis, early Kiss, Aerosmith
What You Look For In A Girl: Pigtails, all day suckers,
and loose teeth
Most Embarassing Moment: When I found out I was fat .
Crowning Achievement: When I found out I was fat.
Long Term Goal: Living through Thanksgiving each year.
Fave Food: Anything raw with cheese on it.
Fave TV Show: Married With Children .
Fave Beer: Keg
Fave Hard Liquor: Anything over 190 proof .
Most Dangerous Sex Variation: Me on top.
Dream Date: Taylor Dayne.
Ultimate Spawn Of Hell: Broken van heater in Green Bay

OUT IS OUT

HAPPY HATE ME NOTS *'Out'* ROUGH US 42

ROUGH TRADE 326 Sixth St. San Francisco CA 94103

HAPPY HATE ME NOTS

HOMO CORE

It's time for a zine for *everybody*–homo punks included. Homo Top 20 hits, other gay zines, scene reports, music (Yeastie Girls, Artless, Coil...) Boys love boys love girls love girls love boys love girls...what the fuck, it's all the same to us...So send us letters, writing, art, photos etc *now*, OK?

Send $1.00 to:
HOMOCORE zine
P. O. Box 77761
San Francisco CA 94107

SEIZURE

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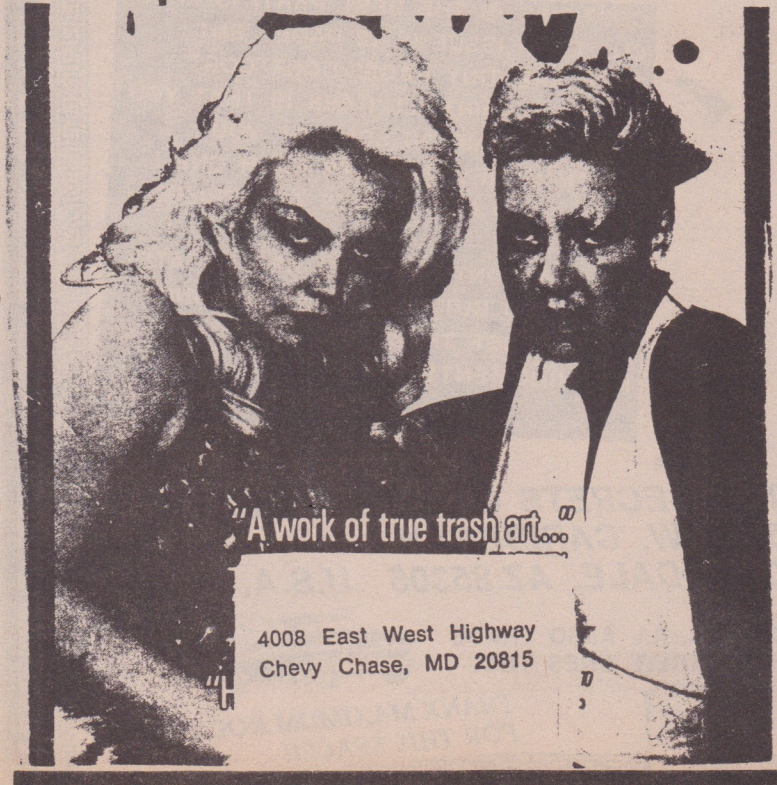

T E E N A G E D K I L L E R S

T H A T F E A R N O L A W ! ! !

General concern	Slambodians
Images	Inhuman Conditions
Xamena Idenica	Krull
Dissent	3 Ring Psychosis
M.I.S	Blind Ambition
Peer Puppet	Filthy Few
Mass Confusion	At Wits End
Transgression	Social Decay
N.H.C	Rednecks in Pain
Unified Field	Infest
No One's Allie	No Comment
Beyond	Plague
Fear of God	

yes! 25 hardcore bands on 1 comp. tape only $3dollars post. paid

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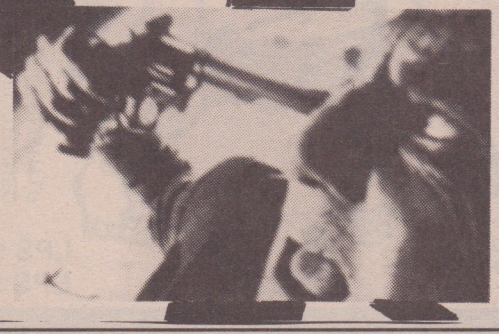
ZINE ARTICLES

FOR THOSE WHO CAN HEAR THE DIFFERENCE.

Hello.This is about REQUIEM zine and the rest we are doing.Well we started as a zine in 1982 and did that too latly.1983 where we slowly faded over to mainly distribute and give out cassettes.But we also had a band going called Asod dvi.Not too well known but have two sold out cassetes and about 30 trax on compilations in Europa and Japan.Musicaly we are weary noisy with a basic rythm and uses cut ups. But back to Requiem.We also released poem colletion with Nekro XP.And we have helped several cassete labels with their problems.we also has done some scene reports(the first was in MRR 12 march 84,and pretty bad but at least some facts).We also did a zine called fans magazine with Sex pistols only(it inkl discography/liveography/solo projects etc,on Norwegian).But we are working on a new issue of Requiem zine again and this time we will inkl a free 7" ep(not flexi) as a welcome back offer to our readers.We also arranged 2 gigs for Atrittion(from Coventry now living in London,UK).We will in the future also go into other forms of work like video,posters,t-shirts(we hope). But now we shall try to give out at least 2 big issues ov Requiem each year and starting in 1989.Just now we and some others have started a non profit shop too sell our and others products. This is a big problem here in Norway so we hope you support us by mailing your whole sale catalogue.For more information write us at this adress:REQUIEM
Jens bjelkesgt 62c
0652 Oslo 6
Norway.

Thanx for your attention.Stay alternative and be free.Tank u and good night..



THE SECRETS OF LIFE AND DEATH

HEY, WHAT'S UP??!! THIS IS JONATHAN FROM PHOENIX TELLING YOU ABOUT MY LITTLE PUBLICATION THAT I DO, ITS CALLED THE SECRETS OF LIFE AND DEATH! ABOUT 3 YEARS AGO I USED TO DO A ZINE CALLED THE J.N.L. IT REALLY WASN'T ABOUT MUSIC OR NOTHIN JUST ABOUT ANYTHING, KINDA HARD TO EXPLAIN UNLESS YOU SAW ONE. ANYWAYZ IT LASTED FOR 10 ISSUES AND THEN I GOT A JOB WHILE GOING TO SCHOOL SO I DIDNT HAVE THE TIME TO DO IT.NOW 4 YEARS LATER I HAVE STARTED THE SECRETS OF LIFE AND DEATH OUT OF THE ASHES OF THE J.N.L.IT IZ JUST SUM COOL GRAPHICS AND LITTLE STORIES IN IT THAT EVERYONE CAN DIG.ALTHOUGH I AM ONLY ON ISSUE #2 IT COMES OUT ABOUT EVERY 3 WEEKS, I JUST KEEP CRANKING THEM OUT AS TIME ALLOWS.THE COST(THIS IS THE BEST PART) IS FREE CUZ EACH ISSUE IS 12 PAGES BUT THEY ARE TINY PAGES,DONT COST MUCH TO PRINT,ALL I ASK IS THAT YOU SEND A STAMP OR SOME OF YOUR LUNCH MONEY,AND WITH EACH ONE I ALSO SEND OUT TREATS AND PRIZES TOO !!!!!!!

OH YEA CONTRIBUTIONS ARE GREATLY ACCEPTED BUT THEY MUST BE FUNNY OR STRANGE THATS THE ONLY REQUIREMENTS.THANX,

YOUR PAL, JONATHAN

THE SECRETS OF LIFE & DEATH
5205 W. CARIBBEAN
GLENDALE, AZ.85306 U.S.A.

OH YEA, ILL ALSO TRADE FOR OTHER ZINES TOO.

THANX MAXIMUM ROCK N ROLL FOR THIS SPACE!!

J.D.s fanzine.

punk (pungk) slang.
1) an inexperienced or callow youth
2) a young tough 3) a passive homosexual, catamite

J.D.s fanzine. 42 pages, xerox, black&white, 7¼X8. $3.00 pp.
P.O. Box 1110
Adelaide Street Station
Toronto, Ontario, Canada
M5C 2K5

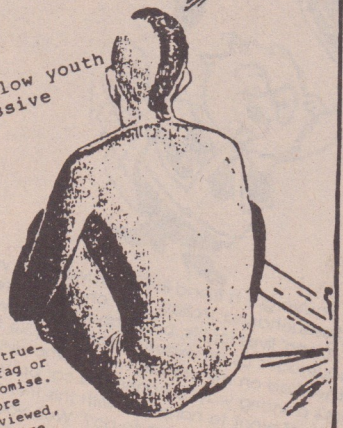
Sex.....the final frontier. This is the voyage of J.D.s, its continuing mission: to seek out and destroy outdated ideas and attitudes about sex. What are you? Gay or something? What do you think Sid and Johnny were doing before Nancy? And, like, havn't you ever heard of the Buzzcocks? And what were you doing when Dee Dee Ramone was giving head on 42nd Street? And Phranc was in Nervous Gender? O.K. Now it's the Nip Drivers - Quentin Crisp/Mighty Sphincter - Fag Bar/Victims Family - Homophobia/Fifth Column - The Fairview Mall Story. This is the J.D.s Top Ten, today. Get with it.

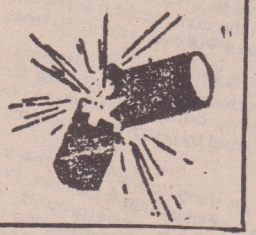
When you're reading MaximumRocknRoll, everything is question authority - question rules applied to music, ecology, politics, the pit..... But what about sex? If you're fighting against how the majority tells you to act, then how can you act like the majority when it comes to sex-type-stuff? The biggest way schools, parents, the church, and other institutions control youth is by telling them How they have to love and fuck. How you have to act according to the rules of being a girl or a boy. Who says girls can't be butch? Who says boys can't be fags?

J.D.s is the homocore movement.

"See how the other half lives and fucks. Recommended for hets."
SCUT fanzine

J.D.s is a softcorezine for hardcore kids. All you punks who have ever been called a fag or a dyke - you know what we're talking about. Our themes so far have been about: upcoming issues, and movies, and and homocore bands. We actively solicit stuff from our readers photos, comix, drawings, etc.), and we'll publish any of the true-to-life sex adventures of a fag or dyke punk sent to us. We promise. J.D.s is also looking for more groups who want to be interviewed, so write to us now, 'cause we're getting ready to release a cassette for sale: "J.D.s Homocore Hits". Our new issue is 42 pages of pure pornography and it's three bucks. No dough, no go. (U.S.) We are the New Lavender Panthers. Don't be gay, write today.





No Answers

NO ANSWERS 'zine was created in 1984. It was born with the hope of becoming more involved in the complete scene. Since then I've put out 5 issues, put on gigs, done scene reports, and am now doing radio show with a girl named Sonia (when in the Santa Barbara area listen to us on KCSB 91.9 fm on Sunday nights from 2 to 6am). As I've served my time in this thang called hardcore I've seen a lot of changes, but through it all I have kept my faith... My desire now is to force the straight edge and political factions into one tighter camp. Life is political regardless of what some would like to think, and thus politics are life. This understanding is what NO ANSWERS will, from this point on, be about. Issue #5 is a beginning. It features photos of Bad Brains, Rollins Band, Blast, Half Off, Justice League, C.O.C., and many more, plus interviews with No For An Answer and Youth of Today, not to mention my own thoughts on music and life. Its 36 pages are all yours for $1.50 postage paid... back issues are a $1.25 p.p. #2 C.O.C., S.O.C., and S.O.G. #3 Final Conflict, SNFU, Instigators #4 NOFX, Das Damen... more in all issues besides interviews... Future issues will focus on politics and straight edge...

live the dream...

Kent, NO ANSWERS 'zine

RADIO ARTICLES

WQSU

You've got a friend in Pennsylvania. If you're in the Susquehanna Valley, the chances are good your 'friend' lives for tits, brags about hangovers, and masquerades as an expert mechanic (like the whiz that worked on my car last month who didn't know there's a wrong way to connect a car battery). You might not want to hang out with this friend for that long, so what else is there to do? Well, you could sit on the curb, count the 'HM RULZ' licence plates, and shout "Pull over, bitch!", 50 times a night.

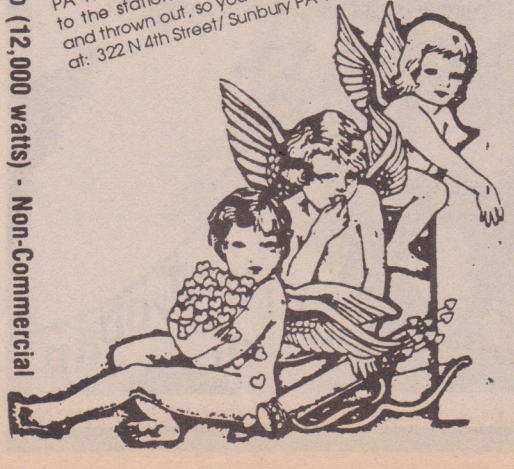
Such is the atmosphere 'Toxic Radio' was introduced to. It didn't take long before the show quickly became known as 'that punk shit', and spurned by all save the local misfits.

All things considered, the show has gained quite a bit of ground since then. I've been able to go about 99.5% underground (still get some semi-mainstream requests), and I find myself faced with the previously unheard of notion that there is a scene locally. I'm not sure how good that is, but right now it seems to be OK.

This is NOT a pitch for free records. I'd say very few people who can afford record service are people who put out something I'd like to play. But please, if you let me know you exist, I may be able to give you a hand of some sort if you're looking for gigs in the area (we're hurting for clubs, but very hopeful and sniffing around all the time!).

This may sound lame, but to avoid repetition I've kept the show 1 hour in length (I'm on the air for 3 hours, but only 1 good one). I think it's for the best, 'cause nothing gets stale or overplayed. Also, the non-musical aspect of the show is very important to me, so if you do spoken bits, poetry, or whatever, write!

Send all your pathetic promotional crap to: Fred c/o WQSU/ Susquehanna Univ./ Selinsgrove PA 17870/ USA. However, any correspondence sent to the station is likely to be read by someone else and thrown out, so you could avoid that by writing me at: 322 N 4th Street/ Sunbury PA 17801.



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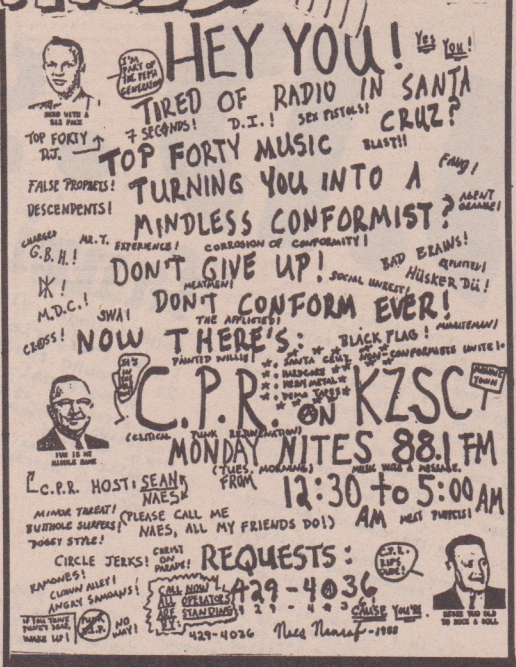


Hi, my name is Sean Farnan and I am a DJ/student at UC Santa Cruz. I have a hardcore show on Monday nites from 12:30 to 5:00 A.M. I would very much appreciate getting some correspondence going with bands that read your zine. I'm a real DJ, not a fake and I hope that every band that reads this letter will send some material for me to play over the air. Our collection is getting stale at the station (KZSC) and I really would love some fresh material to play.

I guarantee any band that sends me material, good or bad, I will play it. So come on bands out there here's your chance to get air play and let the public really hear your stuff! The Santa Cruz scene is getting itself together once again and my show is a part of this rejuvenated punk movement.

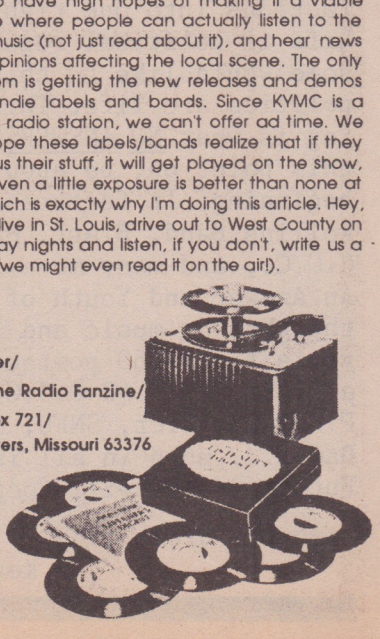
My show is called C.P.R. and that's exactly what we're doing here in S.C., giving the scene C.P.R. Anyway, we have some great bands down here like Blast! (of course), Mock, Wrekking Machine, Several Fish and The Red Room. Though shows have been infrequent, we have had a couple of gigs just recently and the potential for more is growing. If anyone is interested in playing down in Santa Cruz, contact me and I can contact local bands (like those just mentioned) and we'll get something together. Any bands wishing to contact me or anyone just wishing to correspond and trade info can reach me at home (408)462-6493 or KZSC (408)429-2811 or write me at: KZSC c/o C.P.R. show: Sean Farnan/ U.C. Santa Cruz/ Santa Cruz CA 95064. Thank you, and let's keep fighting for our freedoms (ie. freedom of speech) FUCK THE FCC NAZIS! Sean Farnan a.k.a. Naes Nanraf.

PIPELINE RADIO FANZINE

Hi! I'm Kopper. My friend Scott and I host an underground radio program called "Pipeline Radio Fanzine", which is dedicated to the local St. Louis scene. The show airs on Monday nights from 10:00 'til 1:00 am on a really small (120-watt) radio station owned and operated by the YMCA of Greater St. Louis, KYMC 89.7 FM. The show started off as "Ground Zero", simply a three-hour show on which I would just go and play anything from my collection of 100 or so albums, which were about 75% hardcore. At the same time I was also putting out a fanzine called Pipeline, which I had ironically named after an old radio show that got yanked off the air on KWMU (St. L.).

REMOVE that GAG from Your VOICE

The "staff" consisted of my girlfriend Aarika, myself, and a couple other irregulars, and in the year-and-a-half that we worked on it, we were only able to complete three issues, the third of which never even got printed. We just couldn't afford the printing and distributing costs, so there was nothing much we could do. Until one say this summer I got the idea of combining all the work we put into Pipeline into a radio program, and "Pipeline Radio Fanzine" was born! I'm still going to go to all the shows, review new albums, and interview local and national bands, but instead of putting it on paper I'm putting everything over the airwaves. We also do a little weekly top-10 (sort of as a joke), a list of up-coming shows, and a midnight album spotlight. We try to play as much music from local St. Louis bands as we can get ahold of, like Duck Duck Goose, Whoppers Taste Good, BRD, and of course, Ultraman, and the rest of the music is made up mostly of requests. Since "Ground Zero" was buried, we've been able to almost double the music "library", which has helped with the quality of the show. And as soon as we can figure out how to hook up the phone line to the sound board, we'll take calls from our listeners and put them on the air. Although PFR is still mostly unknown to the St. Louis scene and most of the above is only in the planning stages, we do have high hopes of making it a viable source where people can actually listen to the new music (not just read about it), and hear news and opinions affecting the local scene. The only problem is getting the new releases and demos from indie labels and bands. Since KYMC is a public radio station, we can't offer ad time. We just hope these labels/bands realize that if they send us their stuff, it will get played on the show, and even a little exposure is better than none at all, which is exactly why I'm doing this article. Hey, if you live in St. Louis, drive out to West County on Monday nights and listen, if you don't, write us a letter (we might even read it on the air!).



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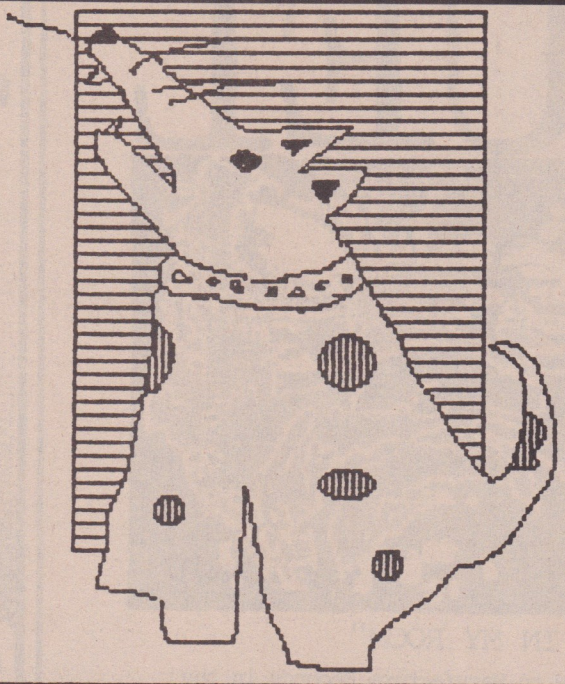

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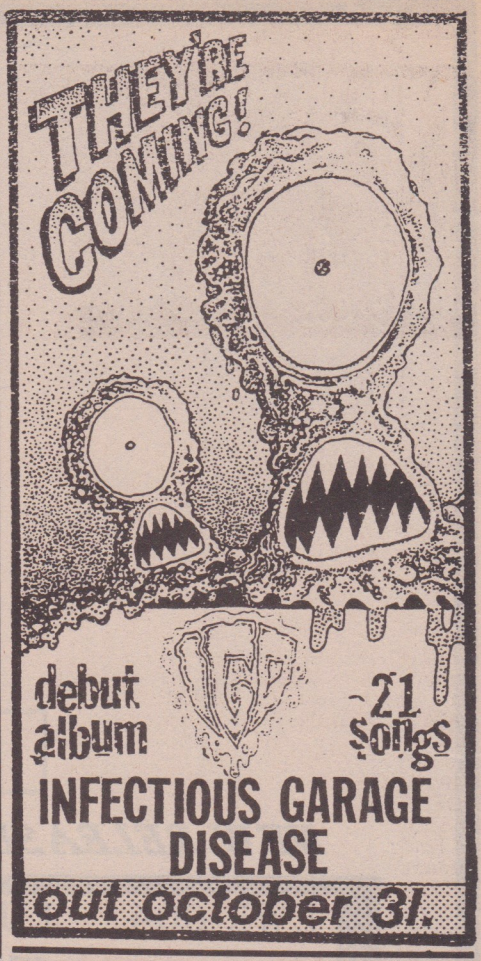

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Adrenalin O.D.	Neely's, Cols, 6-28-87	
G.F.	European tour, October, November 86,& Neely's,Cols.	8-87
Circle Jerks	Newport, Columbus, 11-3-87	
Die Kreuzen	Bogart's, Cincinnati, 1-87	
Necros	Newport, COlumbus, 11-3-87	
7-Seconds	Chicago, Metro, 86 summer	
Christ on Parade	tour, 86 (summer)	
Indigesti	(Italian H.C. band, U.S. tour 86	
Uniform Choice	Fender's, Long Beach, Calif. 86	
Fang	Neely's, Cols, 7-87	
SNFU	Neely's, Cols, 8-87	
Rythum Pigs	Apollo's, Cols, 4-87	
Accused	Apollo's, Cols, 5-87, Neeley's, Cols, 6-87	
Toxic Reasons	Milano ,Italy, European tour 86	
Heed Kross	Stache's, Cols, 7-87	
Negazione	Italian H.C., Alexandria, Italy, 9-86	
Challengercrew	German H.C., Konstanze, Germany, 10-86	
Cheetah Chrome Motherfuckers	Bologna, Italy, 10-86	
2227	Yugoslavian H.C., Ljujiana, Yugo. 10-86	
Varukkers	U.K. H.C., The Mermaid, Birmingham, Eng. 11-86	
Chaos U.K.	U.K. H.C. " " " " "	
Napalm Death	" " " " " "	
Nipcord	" " " " " "	
Nuclear	German H.C., Konstanze, Germany, 10-86	
Big Black	last show, Cincinnati,8-87	
3Ø2Ø	2 shows, both Cincinnati, 87	
Painfulelscharge	2 shows, Staches,Cols, 86 & Cols /Rockcars, 87	
Armaggedeon Air	Staches, Cols, 7-86	
Depraved	U.K. H.C., 2 shows 10 & 11, 86 (both British shows)	
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Arch Criminals	U.K. H.C., German show, Switzerland show, 10-86	
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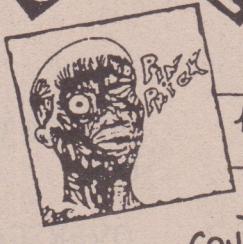

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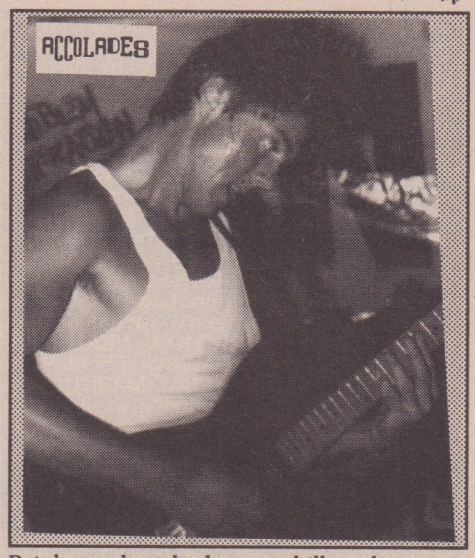
Scene reports

Santa Rosa- The last Santa Rosa/ Sonoma County scene report indicated that there were problems with the scene up here, but that is no longer the case. There has been more shows and a hell of a lot more unity within the scene up here than I've witnessed in quite a while, especially over the past couple of months. The Xcntrcx project is in full swing now, but I'll let Laurel Pine explain that in a minute.

Bands: VICTIMS FAMILY are apparently broken up, at least temporarily, for personal reasons, but plan to release a second LP in the fall. INSANITY PUPPETS have a demo available and it can be acquired by sending $4 to: Tom Gatley/ 1844 Peterson Ln/ Santa Rosa, CA 95403. CAPITALIST CASUALTIES also have a demo out which can be had by sending $2.50 to: Temple Productions/ 190 E. Cotati Ave/ Cotati, Ca 94928. Where's my Schaefer coupons, Jeff? COFFEE AND DONUTS, with a very unique and innovative sound, have been playing a lot lately. See them if you get a chance. After numerous name changes, Rick Langley's band (TEAM BEG, SILENT ALARM, etc.) is now called SOUR OUTING. A bit farther north in a town called Cloverdale is a band called DISCIPLES OF ED, with a ripping punk/ funk barrage that'll force you to move your feet, unless you're brain-dead. Speaking of north, one of my recent favorites are NUISANCE, from Humboldt Co., who are rumored to be moving to the Santa Rosa area. In more metal news, Healdsburg's SKITZO toured 4 or 5 of the states this summer, and last I heard they were replacing their guitarist. A lot of band breakups these day: PROBLEM GENERATION, BACKSTAB, ACCOLADES, and LOCI are all rumored to have split. Other bands that are still playing shows, I believe, are CAST OF THOUSANDS, JESUS NIGHTLIGHT, S.D.I, and THE GARDEN (who, contrary to popular belief, are from Santa Rosa, not Cloverdale).

Places for shows: The Palace Theatre in



Petaluma has had some killer shows recently, courtesy of Xcntrcx, with out-of-town as well as local talent, sometimes even with a movie. The Kraft building at the Sonoma Co. Fairgrounds is available for shows, as is the Redwood Theatre. There are also occasional shows at the Cotati Cabaret, if you don't mind dealing with the "rock" club-type bullshit, like no in's-and-outs, 2-drink minimum if you're under 21, and a couple of asshole security people.

OK, that's all I can think of to say at this time, so if you have any info or need any regarding the situation up here, please write or call me at: 5066 Chairman Dr/ Santa Rosa, Ca 95409. #(707)538-4133. Thanks- Billy

Not only is Santa Rosa no longer in a "crisis", (I'm not convinced we ever were), but the Santa Rosa scene is better than it's ever been! I just wanted to add to the scene report with an explanation of Xcntrcx and the wonderful things we're doing. Xcntrcx is a non-profit organization dedicated to "alternative thinking" (in the words of Kelly Devlin). We are totally serious about making this whole project happen - and it is happening. About fifty people have been meeting together for several months now, working on shows and looking for a permanent space to rent out. Well, now we have a name - Xcntrcx (pronounced "eccentrics"), and a board of directors, by-laws, objectives and a fuck of a lot of energetic, talented and positive-minded people. We have weekly board meetings and weekly general meetings. Anyone can get involved if they are willing to come to meetings on a regular basis. We believe in open minds and setting no limits. We will not let traditional clubs dictate how we will run our alternative art center, because the possibilities are endless.

We are currently working on a variety of fundraisers including benefit shows several times a month, a raffle, t-shirt sales, etc. Soon we will be ready to secure a permantent space of approx. 5000 square feet to be used and developed into an alternative art center to promote various outlets and create a healthy environment for support of an alternative youth scene. Wow...

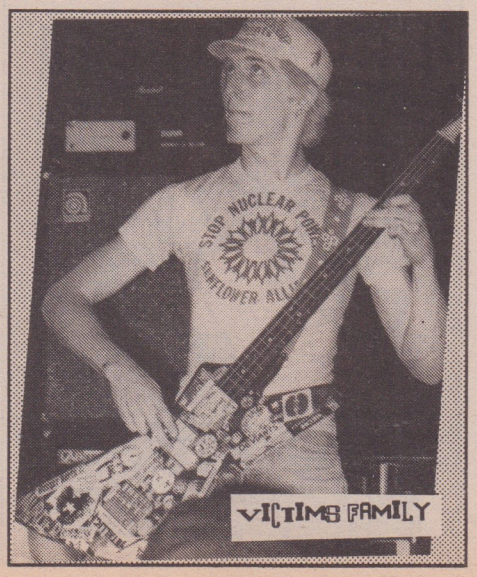
We plan to have a wide range of music, art, seminars, etc. Which are geared towards alternative thinking. We plan to have studio space for bands to practice in, gallery space, a main room for shows, a store for t-shirts, demos, etc. and a beer and wine bar for those over 21. We hope to do a network some similar organizations such as Musician's Advocate in Sacramento, The Gilman Street Project, and First Strike in San Jose. This project is destined for success as we will have it no other way.

For more information on Xcntrcx, or for bands interested in playing at benefits, call me (Laurel) at (707) 571-8321 or write Xcntrcx at PO Box 388/ Santa Rosa, CA 95402.

Humboldt County— This is Noisegod of the one and only, original, SUPERFUCK SPEW CREW, reporting from Arcata, where the real underground never existed 'til we came along. The last scene report I read about Northern Cal, mentioned nothing of our area or the bands that matter, with the exception of the now non-existent SCHMIDTHEADS. This is to update and inform people of the many new bands dominating the interests of these involved in the true underground here.

First off, the LEFTOVERS, with members from the SCHMIDTHEADS, are playing often with BARN and the scant new all female, JANE MAXWELL. J.M. would be pointless without it's raw energy. The lead singer lacks the guts and presence the music calls for. (If they'd play for people under 18, they'd be more effective.) The LEFTOVERS, simply describe themselves as, "ALPO EXTRA-HEAVYDUTY SPEED BLOODFUCK WASTE KIT". They're very good muscianship saves them from being just another ass-out generic product. The college station KHSU 90.3 fm, features locals, live, at least twice a month, so exposure for new bands is easily accessible and quite entertaining!

BURGER SNAK, the "GG Allin" of CASIO from the land of the cocksucking redducks have a truly ugly cassette called, Dos Rancheros. Trash, Schlock, and sleaze at its worst. Check'n out true ugliness.?! YEAH!!! The RUMPSLUGS, psycho drama assault on the crowd at the Cookie Ranch caused three fights and ended by Arcata police arresting leader and guitarist antagonist BOZ SCABS, for refusing to cooperate in controlling the noise, vandalisim and violence that follows them every gig. Their set kicked ass, literally, and made front page of the Eureka Tribune. BOZ was released on bail hours afterwards. Police arrested a total of 15 people, 10 for loitering, outside the Cookie Ranch. The cops are bored here, so any chance they get to fuck with punks illegally, they do and will. MORE UGLINESS YES! YES!!!! SLUG/ FROTTAGE, bands in onesplit up after the Vets Hall, Urth Church benefit with the Humboldt Phallic Harmonium. SLUG/ FROTTAGE Axe man, psycho Nick, is with GLITTERDOLL AND TRAMP at the moment. GLITTERDOLL IS KICK'IN OUT THE TRASH and



photos: Murray Bowles

seem to be gettin' more notorious for GRAFFITI, now Bigger and Better, known as the worst band around. I went to their gig at the house in July, where the DORKS and SNATCH opened the show. GLITTERDOLLS BLACKJACKALS, are the west coast's answer to the New York Dolls, but 10 years to early and 10 years too late. The tough and simple trash-fuckers take on where Flipper left off, they're opening for 66 ALLIN, in the bay area. Finally, out of Watch Out Studio, is SNATCH, with the N.Y. Sluts., ex-bass player, Monster. Snatch, a five peice blade saw destruction clew crew, SNATCH played, a 15 minute, 3 song set at Hellhouse tonight, featured a satanic oddition of animal carcass', blood, guts and mutilation, tastless, ass fuckin' trash, that will tear anybody a new asshole anywhere, anytime!!!!! Their 10 song tape for Criminal Records, is availiable through us. TRAMP with Frankie Glitterdoll on bass, are the deafest' an baddest rap'n'roll this side of the moon! Described by the locals as loud, hard, thrash rap, TRAMP is a 4 piece band out to shake your money maker with non-stop laughin', scratchin', and rappin!!!!!! Poor Bitch Me, self proclaimed Queen of Rape Rap, sez', "don't be stupid, don't be lame, wear a rubber, don't get AIDS!!" TRAMP live is like a shot in the ass and a kick in the head! They have a video on Confession Tapes and should be on tour by the time you read this. The holyer than thou, BUNGLE, is on the west coast and have a cassette availiable. Their problems are their egos, but manage to put on a good show when they play (usually). A cassette sampler is availiable at the Works, 3rd St., Eureka. Any bands that wanna be on the Noisegod II Comp, contact me. The sooner the better, and send demo tapes on cassette now!!! SNATCH, THE DORKS. ROKTOTS, HAPPYWORLD, TRAMP, THE GUTTER SLUT, 66 ALLIN, SUPER VILLIANS, BULDGE AND GLITTERDOLL are on cassette now, but I need more! more MORE!! Bands interested in playing in this area, should call or write to: Noisegod/ PO Box 4435/ Arcata, CA 95521 and Cleo (707) 822-5656.

San Diego- This is another, of the hopefully more frequent, scene report from the Southwestern most tip of the United States. This report, well most of it, was compiled at Vinyl Communications, the store (247 1/2 Broadway, Chula Vista, CA 92010 (619) 476-0909) by people from all over the San Diego area. We decided to break down San Diego into the separate scenes which the greater San Diego scene is made up from, starting where this report was written, in Chula Vista.

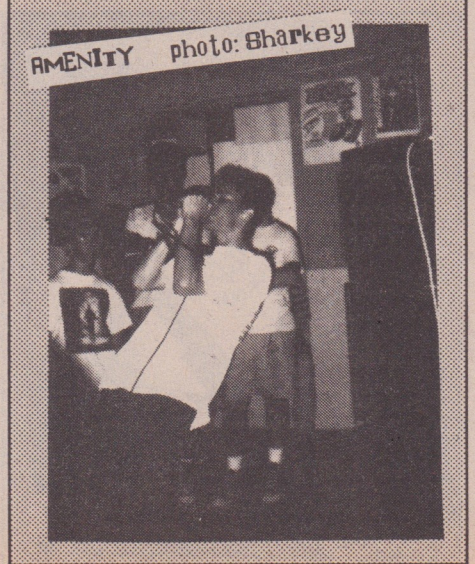
Chula Vista is a rapidly growing city of 120,000 people, stuck 5 miles south of San Diego, 5 miles north of Mexico, and 5 miles east of the Pacific Ocean. C.V. was once known as a retirement town but over the last decade or so has became more of a middle class, middle age community. A couple of highlites of C.V. are that Jim Morrison's (yeah, that's right, from the Doors) parents live in Chula Vista as does "Boy" from the Tarzan TV series. A not so highlite is that the McDonald's Massarce of a few years back happened 2 miles south of C.V. in the community of San Ysidro. On to more important topics, for those who have not heard Vinyl Communications, the store, as opposed to the label, recently opened. V.C. is a alternative record store/skateboard shop. What makes V.C. different from other record/skate stores is that it offers a place to hang out, meet people, the store also holds lectures (topics so far have included Central America, nuclear arms). V.C. is also having bands play in the store every so often. Local bands who have played so far have included THE SPOOKS, CAUSTIC HUMOR, NEIGHBORHOOD WATCH, AMENITY, NIGHT SOIL MAN, FACEVALUE, and FUNERAL MARCH. Several out of town bands have also played at V.C.. Currently shows are happening every two weeks or so, so any bands who would like to play at the store or any locals who want to know when the next show is should call the V.C. phone number above.

A compilation tape entitled Define Quality? has just been released; it is a benefit for Vinyl Communications, the store. The tape features many C.V. bands such as NEIGHBORHOOD WATCH, AMENITY, REALITY plus two out of town bands that are on the Vinyl Communications label, Cringer from L.A. and APPLE from New York, The tape is available for $4.00 ppd. from Vinyl Communications/ P.O. Box 8623/ Chula Vista, CA 92012. The tape should be reviewed in this or last month's MRR.

AMENITY, one of C.V.'s oldest bands, will be recording in the near, near future, probably before you read this, for an LP which will come out on the Vinyl Communications label. Their 7" is nearly sold out, but can still be got from the V.C. P.O. Box for $3.00 ppd. AMENITY can be reached c/o Tim/ 1266 Finch Pl/ Chula Vista, CA 92011.

NEIGHBORHOOD WATCH was without their keyboardist for a while. You see, Tom NW's keyboardist and Zach their bassist, were in a car crash on the way to practice. Tom broke his pelvis in four places. Zach broke his bass in half. Zach fixed his bass. Tom was not able to fix his pelvis. But the good news is that Tom is back and missed only one show.

AMENITY and NEIGHBORHOOD WATCH (before the accident) played a show in Tjiuana with DESTINY CRY from San Carlos and a few T.J. bands that included HELL, AMICMI DELLA TERRA (former members of DIATRIBE and SOLUTION



MORTAL), ESPECIMEM, and TURBULENCIA KAOTICA. It was a great show with the T.J. punks really enjoying the American bands. Hopefully, more such international shows will happen in the near future.

CAUSTIC HUMOR is a new band who have been playing around a lot this summer. Their singer is in England for the summer so the other three members of the band have taken on the singing responsibilities. Their singer should be back by the end of summer but their guitarist is leaving the band to move to L.A., so they will probably be out of commission for a while. They are a real fun band to see live. At least two of their songs have references to "Captain Crunch" in the lyrics. Chris Rat former member of CAUSTIC HUMOR is now spending more time as a new addition to B.C.T. is having the name Chris a prerequisite to being part of B.C.T.? There are now 3 of them!

Sammy from DARK SARCASM is keeping the band going after singer and bassist left. LOCAL HARASSMENT is a new band who have played a couple of shows. They are rumored to have a vocalist who sings in Italian, Spanish, and English.

THE EMBARASSED and TOOTHLESS MOOD are other local bands who appear on the Define Quality? tape. Two other bands, SELF CONTROL and OUTWARD, are new bands still in the practicing stage but are getting ready to start playing soon.

Chula Vista's only 'zine The Amigo has issue #6 out. It is $1.00 ppd. to PO Box 412/ Chula Vista, CA 92012.

Coranado is the next city on the list. Coranado is an island connected to San Diego by a thin peninsula. Half of the island is the city while the other half is a naval base. 18 retired navy admirals live in Coranado and it's also the home of popcorn wizard Orville Redenbacker. Coranado also has the largest beach in San Diego.

LECTRIK REK is a fairly new band and can be reached at 654 Jave/ Coranado, CA 92118. FACE VALUE, formerly DICKS ARMY, are a three piece and are recording soon. BREAD AND ROSES is a new band with Gary (ex-DIATRIBE), they are rumored to have a U2 sound. HELICOPTER is another band who someone said sounds like old Rush. They were spotlighted on a local radio show called Listen To This.

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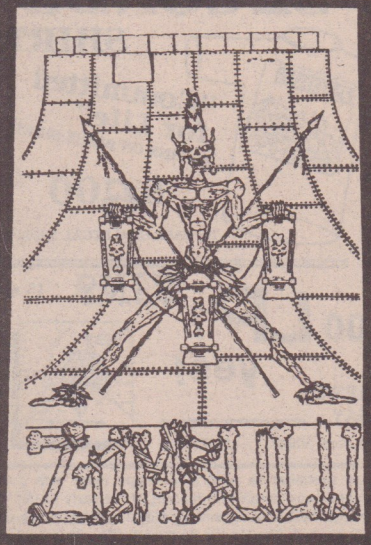

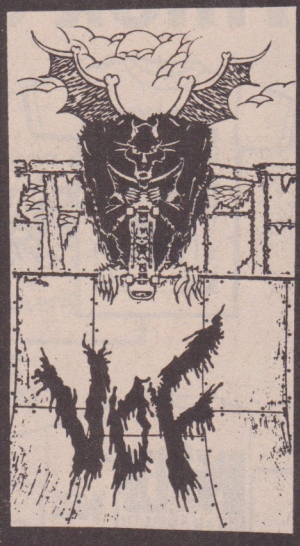

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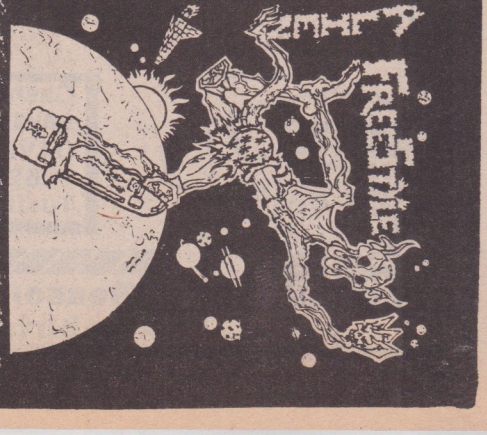

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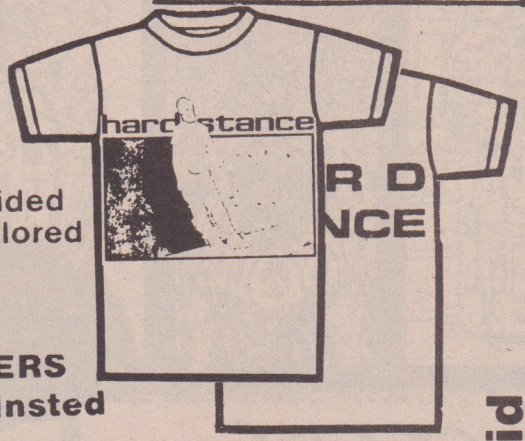

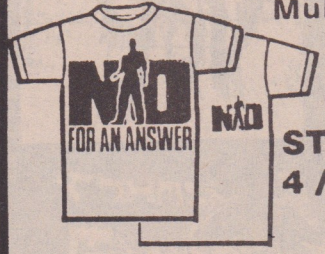

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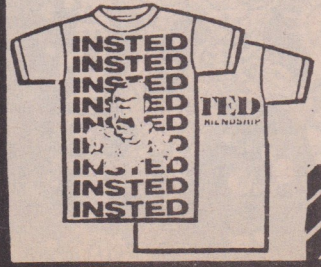

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Scene reports

Now on to San Diego, the defense contractors paradise. Where war ships line the bay and drive by shootings are becoming more and more frequent. Shows in San Diego have been few and far between lately. The best place in town, Palisades Theater, closed down because the building was sold and will be demolished. Palisades Theater was originally a roller rink but was transformed into a 1000 person theater. It was a place where local hardcore and metal bands would play. There is a rumor though that the people behind it are looking for another place to move the theater to. Good luck to them.

SOCIAL SPIT has a LP coming out on Mystic any time now. They are also going to release a live 7" at the same time as the LP. They have also just recorded another album's worth of material. SOCIAL SPIT has not played for a while after playing almost every show in San Diego a few months back. They may be getting a different bassist, time will tell.

SANTA CLAUS has been together for 3 years now and have just put out their second demo tape. Their lyrics are usually sarcastic but cover serious topics. Musically, they combine hardcore and thrash. Their new demo is $2.50 ppd., they also have shirts available for $6.00 ppd. Also, by sending a blank tape and $1.00 you can get their '88 demo, live shows, rehearsals, etc. Write to:SANTA CLAUS, c/o Paul Massaro/ 9122 Hector Ave/ San Diego, CA 92123. Phone: (819) 278-5673.

EMINENCE, together almost 3 years now, are one of the few thrash/speed metal bands from San Diego. Their lyrics cover social, political, and personal issues. Main musical influences are Metallica and Exodus. Their new (1988) demo is available for $5.00 ppd. Also available are two sided shirts for $5.00 ppd., stickers (free), and their '86 demo, live shows, etc. Send blank tape and $1.00 or just $2.00. to EMINENCE/ PO Box 201167/ San Diego, CA 92120. Phone: David (619) 697-6791 or Dennis (619) 421-4007.

THE SKIDMARKS are a hardcore band who have been together almost a year. Their lyrics cover a wide range of topics and have a lot to say. They have former members of Fear Itself, False Liberty and MINISTRY OF TRUTH, but they have their own sound. They have a demo available for $3.00 ppd. to SKIDMARKS, c/o Bill Otto, 6581 Bantam Lake Ave/ San Diego, CA 92119. For a demo review refer to MRR #60. Phone: Bill (819) 462-3119.

INFANT ADDICTS have been together about a year now and have already recorded two demos. Their '87 demo is available for $3.00 ppd. and their new one will cost the same and will be ready in the near future. These guys play very raw and aggressive music. To contact write: INFANT ADDICTS, c/o Theo Miserlis/ 5667 Easton Ave/ San Diego, CA 92120. Phone: Theo (619) 229-0756 or Steve (619) 589-0075.

SAMBA MELL moved to L.A.

Next we move to San Carlos. Two new bands are picking up momentum after recently getting off the ground. DESTINY CRY are a straight edge band with an original sound and a few O.C. overtones. They will have a demo out soon so write for info and t-shirts. DESTINY CRY, c/o Kevin Manuel/ 6764 Bardonia St./ San Diego, CA 92119. Phone (619) 469-7209.

Another San Carlos youth crew band is UNITED YOUTH. Serious hardcore here with strong New York and O.C. Influences. For more UNITED YOUTH info... Fat Johnston/ 6813 Lomond/ San Diego, CA 92120. phone: (619) 582-9928.

Now we move up the coast to Ocean Beach and Pacific Beach. Someone said this

area has kind of a well tanned, lazy blond fishing village atmosphere (whatever that means, you must remember a lot of people collaborated on this, I only got elected to type it up.)

NIGHT SOIL MAN is from Ocean Beach. They are a four piece who have a female singer who also plays guitar at times. They are incredibly heavy and do a cover of "Iron-man" but retitled it "Night Soil Man."

FUNERAL MARCH have a demo out with a legendary cover of "Staying Alive" (yeah, the Bee Gees song.) The demo is $4.00 ppd. and they also have t-shirts for $5.00 ppd. and stickers if you send a self addressed stamped envelope. I cannot read their address on the paper I am typing from, so if you want to get in touch with FUNERAL MARCH write to Vinyl Communications the store c/o F.M. and we will make sure they get it.

Pacific Beach also has a new band called FISH WIFE.

Now on to the greater North County. In La Jolla at U.C.S.D., the Che Cafe was shut down for the summer. The administration said it was because of rats but more likely it was closed just so the administration did not have to worry about the shows that happen there.

Scott Sartolone from Del Mar is said to be in a new band. Scott has been putting on shows in San Diego under the name Tied Down productions. While although Scott was putting on shows when no one else was and he was doing a service, his shows are known for being violent. One problem with Scott is he is young, 17 or so, and he wants everybody to be his friend, even though that means letting in people known for starting fights, in for free in hopes that they would not cause any problems. This type of reasoning has failed over and over again. So Scott, if you read this, please think about it, not everyone has to be your friend.

CRASHWORSHIP lost their bassist who is going to devote more time to a new band called WORM DRIVE.

ACID BATH is a fairly new band with former BLOOD LAKE bass and guitarist. GIANT BURRITO is still alive and playing. Sorry for anyone we missed. All bands and individuals from the San Diego area please get in touch with us at Vinyl Communications the store so you can find out the next time we are getting together for a scene report meeting.

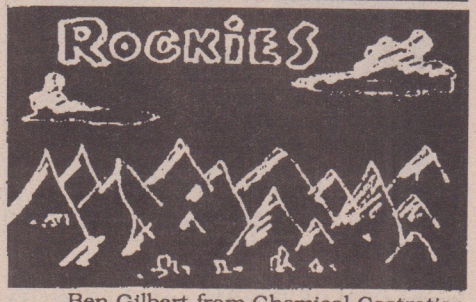
Also, the idea of a non-profit organization to put on shows has come up. Anyone interested in being a part please contact the store.

Although this report is a collaboration of many people special thanks goes out to Brett for writing a lot of this and to David from EMINENCE for a lot of the San Diego information.

Since I typed this thing I get the last word in. Anyone out there interested in trading records please write to me, Don Sharkey c/o the stores address.

P.S. Our deepest apologies go out to the

drummer of Moral Crux. He knows what we mean.



Ben Gilbert from Chemical Castration here to let you know just what the hell is happening here in Colorado Springs. I can't say that I have any idea as to what's happening in other areas of this state so I'm gonna keep this report local. I'd appreciate it if some people in other parts of the state would drop me a line as to what's going on in their city/ town, and I'll include that info in my next report. My address will be at the end of this here thing.

First off, let me tell you what kind of a "scene" exists here. There is none! No shows happen here because there's no clubs booking HC/underground bands on a regular basis and when shows do happen, few people show up. I did hear however that there was a big metal show with locals EXPATRIATE, ANIMOSITY, and others at a warehouse in town and there was supposedly a lot of people there so this could be sign that things may pick up, who knows. There's damn sure enough kids in this town and the potential for something to happen exists but I guess most people would rather party and get baked (how exciting), or complain that there's nothing to do and then to watch TV. It sure is a lot easier to do all that than to take a risk and maybe get something productive done. Despite these prevalent factors, there does actually exist some incredible bands and people out here that are getting things done. From here on in I'm gonna' list those bands and people and what this town has to offer.

Big Body Parts Productions, which is Jeph Jerman and Lance Barton, have been doing much lately in the way of putting on events and releasing cassettes and zines on their label. During the summer, BBP hosted performances by ILLUSION OF SAFETY from Illinois and Eric Lunde (of Boy Dirt Car) from Wisconsin. The Lunde performance was held in Cheyenne Canyon and a video of that event will be released by BBP in the near future. also in early September was the BBP film festival held at Jeph's apartment. Quite the event with about 20 people showing up for the festivities. BBP has also just released the #8 issue of their magazine Afterbirth, a C-60 cassette with book comprised of destroyed music, degenerated and enviromental recordings, tape manipulations and so forth from such luminaries as THE HATERS, ILLUSION OF SAFETY, BUNKER CLUB, AL-

Scene reports

LEGORY CHAPEL, and many others. They also just released three new tapes each from locals, CITY OF WORMS and HANDS TO, both groups are similar in the type of "music" featured on the above comp. The Afterbirth comp is 5 dollars ppd. and you can write to BBP for info at: 303 E. Platte #2/ Colorado Springs, CO 80909.

Pat Barber is another person around town who's getting things done. He's the bassist/vocalist for EXPATRIATE, and is also the editor of a new zine entitled The Pit. EXPATRIATE just re-pressed their fuckin' hot EP, No Sleep Til Chugwater, which Pat describes as metal tinged surf/speedcore. They have also been playing various shows in Denver and a small tour may be in the works. Pat's first issue of The Pit includes DISSENT, ANIMOSITY, EXPATRIATE and also includes a mailorder distribution catalogue of records and other fun stuff. If you would like to have your products distributed by Pat or just want a copy of his zine, send two stamps to: Mosh Pit Records/ PO Box #9545/ Colorado Springs, CO 80932. ANIMOSITY, who are featured in the first issue of Pat's mag, should have a 7" out soon on Mosh Records. I suppose they are the reigning metal band in this town but I haven't seen 'em live yet. They can be reached at the Mosh address.

The CREEPS are another band around town and I hear they just recorded a demo for their upcoming record. I don't have any more info on them at the time and I don't have their address so I'll get more on them in a future report. There's also another new zine in town called Ignorance Is No Excuse. I don't have the address to that either so I'll get the scoop on them for the next report too.

Last up is Chemical Castration which is my zine. Issue #4 should be out by the time you read this and you can get a copy for 1 dollar ppd to the following address. That's it for now and if you're pissed off because I missed your band you can either drop me a line or go fuck yourself. Send complaints to Ben Gilbert/ Chemical C./ Worner Center Box #1979/ 902 N. Cascade/ Colorado Springs, CO 80946.

BAND NEWS- NO EMPATHY lost their guitarist, Greg who moved to L.A. to join T.S.O.L. Their other guitarist, Dwight is still with the band but their bass player has been replaced by Steve formerly of NOVA CHILD. INSOLENT RESPECT has an almost entirely new lineup but are still looking for a drummer. Interested call Tony at (312)463-3208. Tony was in an ad in Spin magazine a few months ago looking mighty goofy (They blacked out most of his teeth.) Mandy, formerly of INITIAL REACTION is starting a new band, drummers call her at (312)257-9067. I.D. UNDER's tour was a complete abortion, they ended up only playing 4 gigs and coming home in debt. The Circle Jerks/7 Seconds tour really fucked them (and a lot of other bands) up. A lot of promoters cancelled all gigs within 3 weeks of the Jerks/Seconds show because the door price had to be so high that a big buildup was needed (I.E. no other gigs in town for a while.) The I.D. UNDER and NO EMPATHY LP's still aren't out but a release date is set for sometime in October. BHANG REVIVAL returned from their west coast tour and are recording an EP at Solid Sound studio. THE EFFIGIES did an east coast tour and have new vinyl (coming) out. The SPONGE TUNNEL LP Morons and Monsters is out on Underdog. It's great MC5/ Stooges type stuff, and you can get it for $6.00 ppd. to P.O. Box 182/ Chicago IL 60614. Also out on Underdog is the FRIENDS OF BETTY LP Blind Faith II kinda cool, kinda college radio crap, kinda fun. GENERATION WASTE is in limbo now, they have a new LP recorded and mixed but they kicked their bass player out and the singer Dan quit to form THE SUBVERTS. IMPULSE MANSLAUGHTER reformed with a new guitarist and a new singer (Guy Aitchson-artist of the OUT OF ORDER LP cover.) Their new LP (with the old lineup) is recorded and will be out on Walkthrufyre someday. DIRTY DISHES is in limbo too, they kicked the singer out and the drummer went off to college. SCREECHING WEASEL are recording our new LP BoogadaBoogadaBoogada in October for Roadkill records. Haven't heard much from GROUP OF INDIVIDUALS lately, Mike had tosillitis or bronchitis or something and they lost their drummer. PRECIOUS WAX DRIPPINGS got old drummer Johnny Machine back but I don't know if that's a permanent thing. GIG NEWS- I quit booking shows at Durty Nellies, Matt Nelson took over for me. After the Fang show, we won't be doing gigs at McGregors, the place is totally fucking lame. There were shows going on at a place called The Odyssey in Naperville but the last one was when SCREECHING WEASEL played there with Crimpshrine and local SAXA DURA. The place hired some flabby fuckin douchebag named Tony LaBarbera (known for booking cheesy heavy metal bands at Thirsty Whale) to be the manager and he deemed there would be no more hardcore. I guess those punk rock kids are just too much for a middle aged wanna-be corporate rock promoter to handle. Independence lives on, Troy of Midwest Management is working with Jam productions on his gigs... Shows are still happening occasionally at Cubby Bear, Medusas and Iron Rail. There may be a new place in the city to do gigs, I can't give out details yet but it will be a place run by people in the scene

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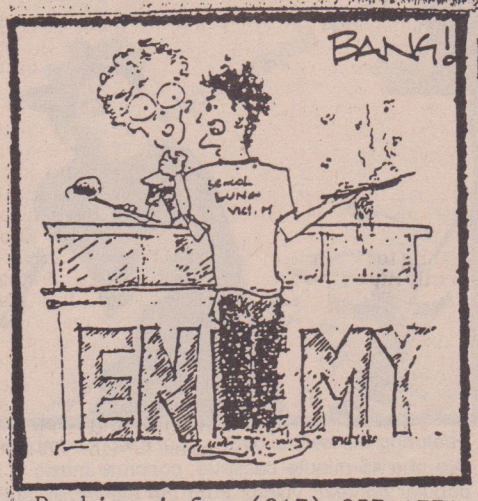

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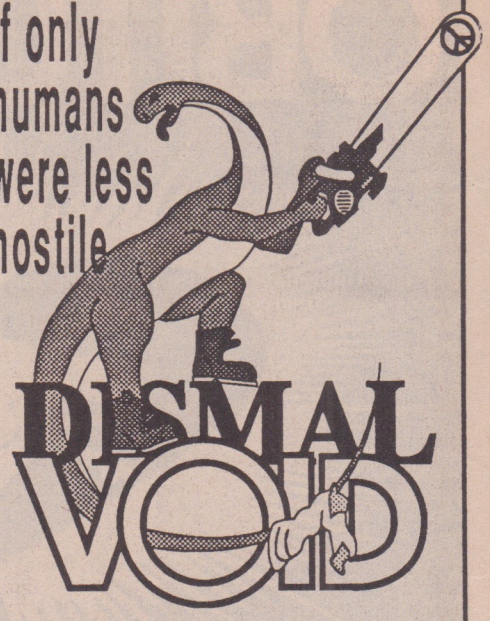

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not club owners or sleazy booking agents. Other cool places to play (if you don't mind over 21 clubs) are Club Stodola, Club Dreamerz and Batteries Not Included (actually, I think Batteries is a real shitty place to play or see a gig but..) anyway,I'll try and get numbers for bookings at these clubs but I'll never get them if the booking agents don't write and give them to me. I've started Roadkill records and the first two releases will be from two Indiana bands, out in late October. Other cool labels in the area are Landmind, Touch and Go, Underdog and Pravda. Well, the hardcore scene here is pretty much the same, consumeristic and narrow-minded for the most part but there are always those few good people that make it all worthwhile. As for me, when I'm not making crusades to get certain bay area band members to their gigs, I'm busy writing sappy love songs, trying to win the lottery, etc. By the way, try Nude beer, it's tasty, it gets you sloshed and it comes with a nude lovely on every bottle. In Chicago, we now have lights in Wrigley Field. I say so what? but I guess it really sucks for the people who live around there cause there's nowhere to park, lotsa stupid drunk jocks wandering around yelling while you're trying to sleep, etc. I moved over one suburb with Jughead to Mt.Prospect where the big news item in the weekly journal this week was "Tree Falls On Road", no joke. In the city, there's some shit going on with the mayoral election but politics bore me so if you're really interested, read the paper. BLEEACHH,
Ben Weasel/ PO Box 37/ Prospect Hts. IL 60070

BOSTON

Hi—I know it's been a long time, again. Sorry about the delay. Well, with Governor Mike Dukakis being the Democratic candidate, probably more attention than usual will be focused on Massachusetts politics. I'm not here to endorse anyone (although the thought of Bush/Quayle makes me ill), but let me tell you a few things from my perspective as a resident of the state he governs over. Dukakis is, indeed, pro-choice, anti-contra, anti-death penalty but, in Massachusetts, he's found a clever way to balance the budget, by the way, all this talk about the "Massachusetts Miracle" is just that—talk. Balancing the budget is mandated by state law and the state, right now, has a deficit, so Dukakis and company (including the state legislature, whose members are among the nation's highest paid and Dukakis doesn't want back in session until after the election) have been engaging in what they call revenue enhancement, which is another word for raising fees, fines and, yes, taxes, like, for instance, greatly raising the fines for speeding and other motor vehicle violations. Example: speeding will cost you $50 for 55-65 mph and $10 per mile over 65, clocked, of course, by our trustworthy state cops and their equally trustworthy radar guns. In Massachusetts, the cops are being turned into tax collectors. And if you want to appeal these fines in court, filing fees have also been raised. Wouldn't it be easier for the Duke to eliminate the 10,000 new state bureaucratic jobs he's created rather than screw the taxpayers? Guess not...Also,

his former campaign manager, John Sasso, who resigned in disgrace a year ago after leaking information that destroyed Joe Biden's presidential campaign, is back in the fold. The prodigal son has returned home, welcomed back as the campaign's vice chairman and you can bet your ass he'll get a nice White House staff position if the Duke is elected. Finally, the Dukakis administration wants to build a medium-security prison in the small town of New Braintree, in mid-Massachusetts and has been deaf to the appeals of residents who don't want their small town decimated. Dukakis has approved this site without even so much as visiting it personally. Just some information that I thought I'd share with people outside the state. I don't think it's right, though, that Bush, Quayle and Education Secretary Bennett question his patriotism, though, in Dukakis' upholding of a state law that makes it unconsitutional to force teachers to lead students in the pledge of allegiance. That's, to paraphrase Biafra, flag masturbation at its most unctuous. The flag-waving rhetoric of the Republicans is getting quite sickening...

Okay, on to some music. It looks like THE FREEZE are going to call it a day, last I heard, anyway. Ac/xtion Records plan to reissue their "Guilty Face" EP on a 10" with 2 extra tracks. Speaking of that label or, more specifically, PSYCHO, their new album You Love Us, You Hate Us, Fuck Off, should be out by now and coming this fall will be an international compilation LP and, later on, THE SCAM's posthumous LP and a compilation of PTL KLUB's (RIP) 7" releases. Two other bands recently packing it in were THE EELS and RISE.

No, still no new SLAPSHOT record but, who knows, it may be out by the time you read this. WRECKING CREW's record did come out and is one hot piece of plastic so don't delay, grab it now! The band is on the verge of signing with Hawker Records. Also watch for posthumous vinyl from APOLOGY, whose vocalist Mike Gitter is involved in a new band called GRIN, which is a lot harder-edged (and better) than his previous band.

photos: John

SHATTERED SILENCE will be (have been?) in the studio for a demo or 7" release and are on a temporary hiatus while drummer John Kelliher gets himself educated at UMass.

Seems that someone's been counterfeiting SS DECONTROL's The Kids Will Have Their Say and selling them all over NYC and LA, to name a few places. The band has found the alleged culprit, though, and legal action may be pursued. There were also rumors that DYS's Brotherhood was also going to be counterfeited but that was apparently nipped in the bud. Taang is planning to do a DYS reissue, at this point, but it's probably unlikely for SSD, right now. The MISSION OF BURMA LP of unreleased material is out and fuckin' brilliant. THE LEMONHEADS' second LP also came out, but the band has broken up. Taang has upcoming releases Australia's Hard-Ons and a MOVING TARGETS posthumous LP (the first of two!) due this fall.

BULLET LA VOLTA did well in the WBCN Rumble, got a front page article in the Boston Phoenix (a widely-read local weekly) and toured behind their superb 6 song EP. They seem to be emerging as one of Boston's bigger bands. THE BAGS' popularity also seems to be on the increase, despite the band being dropped by Restless. Both bands' appeal lies in the fact that they both avoid an easy label or stereotype, concentrating on a merging of varied influences and, most importantly, just plain kick ass!

New bands—CROSSFACE, who take a decidedly raw New York approach, GUTTERBALL, DOWN FOR THE COUNT, who all played and/or jammed at a recent gig where NYC's Warzone pulled a no-show; UNDERAGE, a positively-inclined band from the 'burbs, DELINQUENT YOUTH and NONPOLICE DICTATORSHIP (11 Washington St./ Newburyport, MA 01950), all of whom have done demo work. Best new local demo I've heard, lately, though, comes from Cape Cod—the new one by GANGLION (63 Central Park Ct./ Falmouth, MA 02540), who combine thrash and older punk hooks and energy. MOUTH have been in the studio, laying down tracks for a release on Vortex, which is where you can get the WRECKING CREW 7", as well. PATIENCE, from Worcester, also put out a 7" not too long ago ($3 to 37 Eunice Ave./ Worcester, MA 01606).

The "crossover" audience proved their ultimate stupidity recently by prematurely ending a great DRI show at the Channel when they wouldn't stop stage diving. Granted, the bouncers at this club are overzealous, but I think some of these kids think it's cooler to be able to stage dive than have shows. I notice this more at the speed-metal shows than the punk gigs at this venue. Nothing against speed metal (although that's treading on thin ice in this 'zine), but it's time to grow up, kids...

Here are some contact addresses: Ac/xtion Records/ PO Box 623, Kendall Sq./ Cambridge, MA 02142... Vortex Records/ PO Box 737, Kendall Sq./ Cambridge, MA 02142... Mike Gitter/XXX 'zine/ PO Box 658, Kendall Sq./ Cambridge, MA 02142... Taang Records/ PO Box 51/ Auburndale, MA 02166.

Once again, I'm not a show promoter. The gig situation in Boston is still pretty tight but I'll help out with phone numbers, contacts or however I can, but no promises! So, as usual, the address and phone number are given below and if you send $2, I'll send the latest issue of Suburban Voice (#26 probably out by now). Keep rockin' and I promise it won't be so long until the next scene report. Al Quint/ PO Box 1605/ Lynn, MA 01903/ (617) 596-1570 (not later than 11 PM EST, please).

Scene reports

Sunbury- Sunbury has a population of around 12,000 and is usually every bit as dull as you'd expect. Last Thursday night we had a riot on the city's main street. Certainly not a riot by big city standards, as only 50 people clashed with police (less than 10 arrests), but for a stagnant community such as this, it was quite an event.

The whole thing was damn stupid and I'm glad I wasn't a part of it. A girl got arrested for underage drinking, and kicked the arresting officer in the balls 5 or 6 times, and ripped a nice chunk of the cop's hand off with her teeth. Needless to say, the cops were, uh, rough with her. Local youths banded together to 'demand' revenge. They stormed The Municipal Building, smashed windows, pissed in the halls and all those things rioters do. They bent a nice-sized flagpole, which the mayor said was the thing that upsetted him most. Cops broke it up,

after this time (just Market Street), would be fined, jailed, or both. The next night cops from 8 local municipalities were called in to keep the peace. Drunken threats of retaliation were taken seriously but remained just talk.

The scariest part for me was going to work the next day. I got called a "fucking communist terrorist" 'cause I got long hair just like the kids who pissed in city hall, so it was assumed that I was some kind of ringleader. Luckily, this idea wasn't taken seriously at all, but what I saw & heard at work that day was quite scary. The guys I work with are, by and large redneck types who are very prejudiced and very set in their ways. I overheard one man bragging about how he was a Police Reservist and was undercover downtown the night of the riot. He said he was hoping he got a chance to go back and "blow some of them sons of bitches away". And that is my biggest fear, that some vigilante moron with a gun is gonna play peacekeeper and kill someone. The night of the riot 250 people stood around and watched. It's not hard to imagine a bystander getting killed.

The local kids are very discontent; Sunbury became a ghost town when the major industries that made it big left town.

say, HAll It was conceived, born and died before it ever caught on here. It still hasn't, and I don't know if it ever will. I also don't care.

Should I talk about bands yet? Maybe. Locally a dire lack of two things is stopping potential bands before they get going. They are, lack of equipment and much more importantly, lack of cooperation. The kids who do have musical tastes and opinions in common rarely come together thanks to what Jay of LETHAL DOSE describes as "A bunch of teenage cliques in-fighting all the time". Yeah, it sounds cliched but it's entirely accurate. However, lately a communication network of sorts is developing and a lot more people are trying to communicate than were even a month ago. So there is improvement and overall the bitchiness level is goin' down....Yeah, yeah, BANDS! I know...

In "my" area, local HC/etc. bands are sparse, but there are some. These include the reclusive DEATH PIG, who are working on a demo (No address- get with it Alan!). Our Seasonal Gods DROWNING BU-
LIMIC

The Daily Item

Sunbury, Pennsylvania, Friday, July 29, 1988

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Arrest triggers riot in downtown Sunbury

Teen-agers say they'll retaliate

By John Bechtel
staff reporter

SUNBURY — Police Chief Charles T. McAndrew said his entire police force would be on duty tonight to enforce the state of emergency curfew, and some teen-agers on Market Street said the officers might have company.

Several of the youths who lingered outside the municipal building after last night's riot said the situation could get worse because they planned to retaliate for what they considered brutal treatment by police.

"Wait till tomorrow night," one, who was not identified, said.

The state of emergency will be in effect from 8 p.m. until 7 a.m. "We'll be out before that," McAndrew said.

McAndrew, who was called in from his vacation, said he would join his officers on patrol. "We're not going to tolerate this stuff," he said.

The Sunbury police chief said he estimated a crowd of at least 300 gathered outside of the municipal building last night following the arrest of a teen-age girl on an underage drinking charge.

Many in the crowd became unruly, causing several thousand dollars in damage, the chief said.

Police arrested six adults, charging them with rioting, failing to disperse and disorderly conduct. They

By Anthony Esposito and John Bechtel
staff reporters

SUNBURY — Claiming police beat up a teen-age girl they were arresting on an underage drinking charge, about 50 youths marched along Market Street to the municipal building where some of them broke windows, urinated in the building and bent a flagpole.

In all, six adults and two juveniles were arrested and the damage was estimated at several thousand dollars.

But the riot drew hundreds of spectators, prompted police to call for help from eight municipalities and three state police stations and led Mayor Charles E. Moll to declare a state of emergency.

The order prohibits groups of youths from walking the streets between 8 p.m. and 7 a.m. for the next five days. The mayor said merchants and restaurant owners would be permitted to keep their businesses open.

No shots were fired, according to Ricky Longenberger of the Sunbury police. He, officer Michael Hogan, dispatcher William Picton and a minor, who was not identified, were treated in Sunbury Community Hospital for minor cuts and abrasions and released.

The disturbance was the culmination of tensions simmering for months between the young people who gathe on Market Street and the police.

Sunbury police Sgt. Stephen Brol said the confrontation was the wo he had ever seen. "It's something you'd expect in a big city."

In addition to enforcing the sta police also issued t

and a (get this) "State Of Emergency" was declared! few of forced,

A cur- 8PM was en- and anyone on the streets

I sup- pose by world standards the town is middle-class, but a lot of people here live in filth. Cheap escape comes in the form of raunchy hard rock a la GUNS N ROSES and DEF LEPPARD. MEGADETH is next in popularity, I'd say. Punk rock? HA, I

DOGS decided to pack it in for good when they split in the beginning of the summer.

Closer to Harrisburg is where we have some more visible (and audible) activity. LETHAL DOSE are one of the most active, down to Earth and creative local bands. They've done 2 demos plus a good quality rehersal tape. DISTORTED WORLD, from Camp Hill, is also a gem of a band. They were formed by Pat, whom we all know as the

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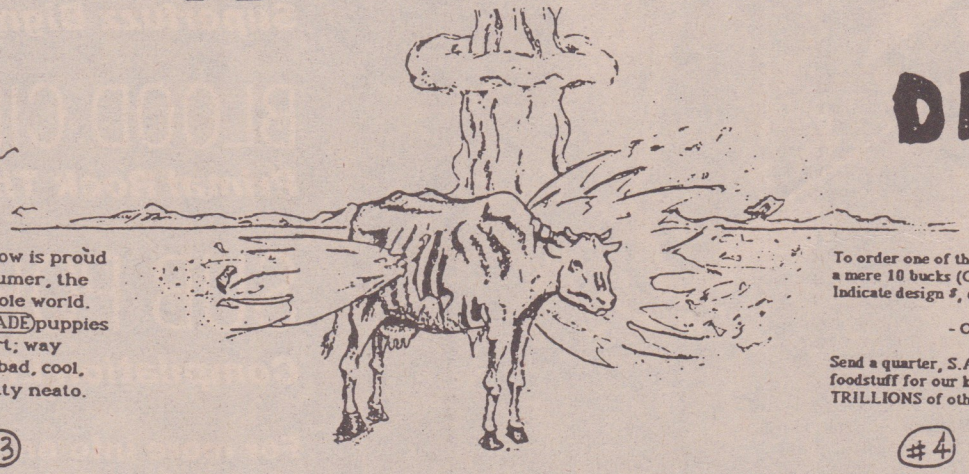

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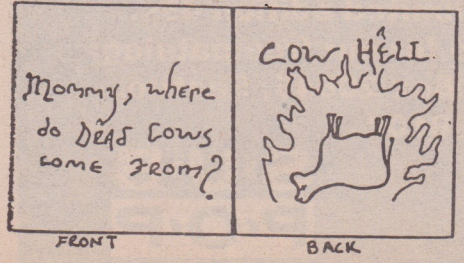

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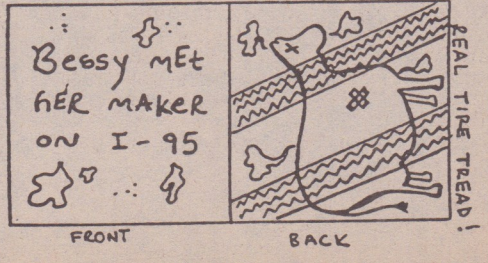


driving force of the deceased SATAN'S BAKE SALE. The S.B.S. drummer left the band, so they died. They were primarily a metal parody band (songs like "Vinyl Up Your Ass", "Hack Slay Team"...); DISTORTED WORLD is more serious, I think.

We're still trying to establish a low-cost dive in which to have gigs. There's Studio 1 in Harrisburg, but as I mentioned in a past letter (was/will it be printed?), The booking guy here is, as I see it, a moneygrubbing bastard who IS blacklisting local bands. Bands that I'm sure have been 'hexed' include LETHAL DOSE and ULTIMATUM (By the way, please write, as I don't know anything about you but I've heard you're nifty...).

Pat and Jay are trying to set up a cheap distribution network, and they'd love to hear from YOU! More details on everything will follow, so stay tuned! LETHAL DOSE c/o Jay/ 102 Woodland Dr./ Mechanicsburg, PA/ 17055. (DISTORTED WORLD c/o Pat). Fred/ 322 N. 4th St./ Sunbury, PA 17801

Greetings from St. Marys County, the only place I know of that re-elected their city commissioner from jail. It's sad for all of us that he is no longer in politics, but you can buy a new Ford from him at the local dealership. Now that I've set the pace for this scene report lets get to it.

Bands- OUTCROWD has just released a 12 song LP worth picking up, titled New Music Solution on Rivet Records ($7 pp from P.O. Box 916/ Lexington Park, MD 20653. Make checks out to Dave.) The album is a mix of punk, ska, reagae, and metal. For booking call Dave at (301) 373-2730. THE PLASTIC TOYS are a refreshing new band that has just released a demo called Trouble In Toyland ($4 pp from 810 Church Rd/ Great Mills, MD 20634. Make cks. out to T.R.) Another newie on the scene is THE BURNDOGGERS. They have a sound that is good, bad or ugly, depending on your mood. They have just released a demo called Outta Here (available for $4 pp from 341 Barefoot Dr/ California, MD 20619 Make cks. out to Keith.) Last but definitely not least is IMAGES who have a seven inch coming out next month on DSI Records called Dreams Are Real. Their new song "Damage Done" will be on it, so look out!

Shows-The scene has never been better! The last show here was the OUTCROWD's record release party where BURNDOGGERS, CRIMINALLY INSANE, IMAGES, McRad, Electric Love Muffin, Trained Attack Dogs, American Standard, OUTCROWD all played. Despite 100 degree heat there were about 180 people there enjoying the music and having a good time. There is now a local non-profit organization called A.M.Y. (All Music Youth) that puts on shows every other week. For info call Chris (301) 475-8113 or me. One of the good things about small towns is that the alternative scene is very united and there are few fights at shows.

Our only local zine No Scene Zine has moved to DC. Good luck Shawna and Pam! There is a new zine in the works called On The Road which is being done by some local inhabitants. Early reports lead me to warn you to be on the 'lookout' (sorry Lawrence) for it. That's it for down here, my name is Dave Weiskopf and I help run Rivet Records and put on shows here in addition to helping out local bands. From being involved in the local scene I now know that the scene doesn't have to be stagnant—go out there and rent that hall, put on a show. It is so simple to do! Write me P.O. Box 916/ Lexington Park, MD 20653 (301) 373-2730.

photo: Shawna

Things change rapidly here these days! SPOT broke up when guitarist Todd Cook moved to Florida. (we'll miss you!) Members Joey Mudd and Breck Pipes joined Tim Furnish, Will Chathman and John "Wally" Cook (ex-LED PENNIES) to form CEREBELLUM. They'll do their first show opening for Soulside in a few weeks.

BRAIN DEAD played a fun show at Uncle Pleasant's with California pals, MTX. Their new tape, More Brains, is selling well and they just started distribution through Blacklist Mailorder of their two LP's.

England's Membranes stopped in town and stayed a few days at the BRAIN DEAD pad. They're labelmates now (on Homestead) with Louisville boys BASTRO. (ex-SQUIRRELBAIT guys)

KINGHORSE had a great show with the Rollins Band at Tewligan's June 21st.

CORE OF RESISTANCE is back in comisssion and playing lots of shows around town for the arty crowd.

AVERAGE LIFE's long awaited first LP has been released. It's called Imperial City Breakdown. They had an album release party at Uncle P's a few weeks back.

Former MR. BIG members Irv and Greg a new band they're calling CRAKH. Former Mr. Big vocalist/ drummer Sean is still working with Antietem in NYC and elsewhere.

Other great bands still busy about town are HELLRIDE, THE CHANGE, BIG WHEEL and FANCI PANTZ (both ex-SQUIRRELBAIT) and DEATHWATCH, who are dying to do some out of town shows!

Lexington's VALE OF TEARS and the RESURRECTED BLOATED FLOATERS (with ex-ACTIVE INGREDIENTS) and BORED AND DANGEROUS are still at it, and Lexington's best band, NINE POUND HAMMER are hard at work turning everyone on to their fun live shows. Their first album is just out on Wanghead (With Lips) Records, out of Detroit.

The Louisville Sluggers 7" compilation

photo: Ramona Essex

EP has sold well. It features SOLUTION UNKNOWN, A.Y.C.D., FADIN' OUT, SPOT, BIG DEAL—lots of past and present Louisville bands. Get a copy for $ 3.00 ppd. from Self Destruct/ 1901 Bainbridge Row Drive/ Louisville, KY 40207

Word is that Benji (ex-SOLUTION UNKNOWN) (That's right, kids, it was before your time) has joined the PUSSY MAGNET as another weird rappin' dude.

MALIGNANT GROWTH/FADIN' OUT vocalist Brett Ralph married the lovely Laura Coin on July 30. Congratulations!!

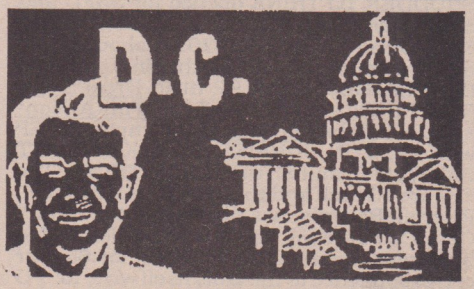
Newport's Jockey Club was completely demolished last month. We're still anxiously awaiting the Jockey Club compilation album. The new great place to play in Newport (which is just outside Cincinnati) is the Top Hat Bar. They do 18 and over shows there, Contact Pete Wegele and Sub-Muckductions at (513)651-5853 for bookings there.

Tewligan's (1047 Bardstown Rd.) had a management change and Scott "Walter" Haulter has taken things over. He plans regular (twice monthly) all-age shows on Sundays, plus the usual great over 21 weekend shows. Please contact Scott at (502)459-8420 or (502)458-0487 'cos we want you to come to Louisville!

Several new 'zines popped up recently. A great one is called Aware Of My Tongue. It's done by Don, Jeff, and Peter and you can get a copy for $1.00 from PO Box 20789/ Louisville, Ky. 40220

Gavin Osborne has started sort of a newspaper called The Louisville Alternative which covers all sorts of alternative happenings, not just music, and certainly not just punk stuff, since Gavin doesn't really know much about punk or hardcore. He wants more input of all kinds for his paper though, and he is freaturing BRAIN DEAD on the cover of the current (Free!) issue. There's an interview inside, too. Send stamps to Gavin for a copy to Louisville Alternative/ PO Box 4866/ Louisville, KY. 40204

'Till next time! Ramona Essex



Despite the smothering heat and humidity DC is known for, summer '88 has proven to be extremely productive and exciting. There's been lots of bands playing out

scene reports

and lots of people getting involved... the momentum's building. And we've had numerous European visitors to keep us on our toes. Positive Force has been putting on a lot of shows, including the Alternatives Festival and benefits for Greenpeace, Food First, and the Wilson Center. They also organized another percussion protest in front of the South African Embassy. One of the best shows was held at the Wilson Center with FUGAZI, IGNITION, MOSS ICON, and ULYSSES (a great new band with Ian Svenonius, ex-IN PIECES, on vocals). It was a record-breaking hot night and the show was packed with sweat flowing from the dancing crowd.

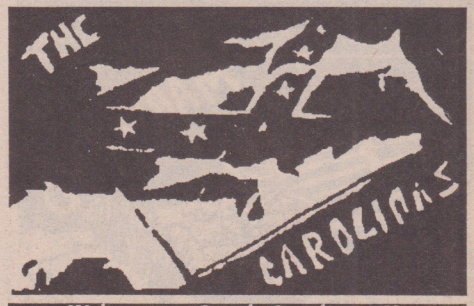
The "Meese Is A Pig" publicity has dwindled, although Jeff Nelson and Peter Hayes went down to Atlanta for the Democratic National Convention and managed to sell 400 "Meese Is A Pig" t-shirts. They even conned their way onto the convention floor. Jeff and Peter's band WONDERAMA were forced to take a break for a while since their bassist Buck suffered a collapsed lung. DC Space sponsored a series of benefits to help pay his medical costs. Bands that lent their support included: FIRE PARTY, SCREAM, SHUDDER TO THINK, FIDELITY JONES, THORNS, FUGAZI, PARASITE, VILE CHERUBS, GEEK, and SENATOR FLUX. SENATOR FLUX have been around for about two years and have released two albums, although they've only just started playing out locally (with a lineup that includes WONDERAMA's Jeff Nelson on drums and Jeff Turner on guitar). Look for an upcoming tour in the fall.

Another band that's been around for some time but has recently been playing out more frequently (and putting on some wild shows) is BELLS OF (featuring the charismatic Lawrence McDonald, ex-CAPITOL PUNISHMENT, on guitar and vocals). They've spent a lot of time in the studio (with over sixty songs recorded), so hopefully we'll see a record out by them one of these days.

As far as records go, there's been an abundance of releases either already out or soon to be available. I think the fact that there are several different active labels around now is a big help. Dischord (3819 Beecher St, NW/ Wash, DC 20007) has just put out two 12"s by SOULSIDE and FIRE PARTY. The SOULSIDE record, titled Trigger, has eight songs and was released while they were on tour. FIRE PARTY's debut is self-titled and has six songs. Both are available for $6. FUGAZI have a seven song 12" coming out in Oct. and will be recording an LP in Europe during their two month tour there in Oct. and Nov. IGNITION will be touring Canada, California, and the South during Oct. just after the release of their Machination LP on Dischord. Sammich (PO Box 32292/ Wash, DC 20007) will be releasing LPs by SWIZ and SHUDDER TO THINK in the fall. Both bands have just come back from touring the US: SHUDDER TO THINK opened for SNFU and SWIZ played with SOULSIDE. DSI (P.O. Box 346/ Dunn Loring, VA 22027) should have three more records out by the time you read this: IMAGES' debut EP titled Dreams Are Real; FOUNDATION's Tied Up With A Monkey LP; and the Odd Man Out compilation EP with GI, FUN JUNKIES, BLACK MARKET BABY, MFD, and SHUDDER TO THINK. The EPs are $3 each and the LP is $7. A new label, Peterbilt Records, has just issued the HAPPY GO LICKY six song 12". It's being distributed by Sammich (see above address) for $5. For correspondence to the label itself write to: PO Box 10021/ Arlington, VA 22210. Another new label is Positive Force's Homeless Records (2600 N. Fairfax Dr./ Arlington, VA 22201) which will be putting out the long awaited State of the Union compilation LP in Oct. Bands on it include, SCREAM, SOULSIDE, IGNITION, BROKEN SIREN, CHRIST ON A CRUTCH, KINGFACE, RAIN, 3. MARGINAL MAN, FUGAZI, ONE LAST WISH, FIRE PARTY, FIDELITY JONES, RED EMMA, SHUDDER TO THINK, and THORNS. It should be a killer album, representing the incredible output of great music DC's seen lately.

Other upcoming releases...the VILE CHERUBS, who've recently broken up, have an LP in the works to be post-humously released titled Post-Humorous Relief. OUTCROWD's debut LP, New Music Solution, is available from PO Box 916/ Lexington Park, MD 20653. RAIN CROW (formerly BETWEEN SHOWERS) have a three song EP coming out on their own label. UNREST should have an LP out soon that's a co-operative effort between Teenbeat and Caroline Records. GI's new LP Crash is due out in Oct. on Giant to coincide with a ten week US tour.

Also of interest, Steve Niles (ex-3, GRAY MATTER) has formed ARCANE COMIX which will be publishing all sorts of comic related material. For more info. write to: 715 8th St. SE Suite 300/ Wash, DC 20009. And a book of photos and anecdotes from the DC punk scene compiled by Cynthia Connolly, Leslie Clague, and myself is being published by Sun Dog Propaganda. It's titled "Banned In DC". spans the years 1979-85, and should be out in Jan. The newest issue of Greed is out (with articles on DAG NASTY and TOMMY KEENE) and is available for $2.50 from: PO Box 39020/ Wash, DC 20016. WDC Period is reverting to its old tabloid format and will come out quarterly instead of monthly. Although it's no longer free, it's still definitely worth getting, so send $2 to: Gordon c/o Chow Chow Productions/ PO Box 39074/ Wash, DC 20016.
Sharon Cheslow/ 1604 Q St., NW/ Wash, DC 20009



Welcome to South Carolina. Here we have mountains and the beach, not that it really matters but it is a good thing to have. We also have rednecks and a lot of tobacco fields. Since the last scene report was more like a Raleigh, NC scene report I figured one was do from the big SC, and it is about time for one. South Carolina deserves a little recognition, and even though the penis from Ohio didn't like it it is still a fun place. And now on with the report. Well, the summer is about to come to an end and it has been a little above average this time around. A lot of things have been happening throughout the state it was just a matter of being in the right place at the right time or having a car or having a friend with a car.

We will start our tour in Clemson, South Carolina. The first band that comes to mind is the LUBRICATORS. They have just put out a tape and I must say that it's good. They have a good hardcore sound to them

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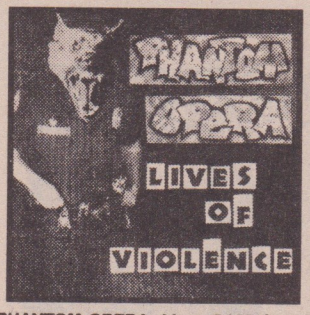
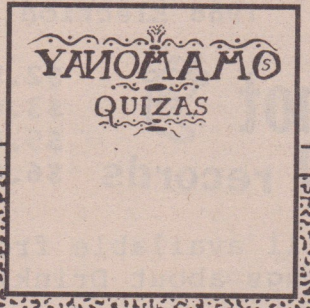


PHANTOM OPERA: Lives Of Violence. Shredding album with one foot in hardcore and another in a sandcastle on the beach. NAR 034

YANOMAMOS: Quizas. New noise from ex-Husker Du Grant Hart and band. Noise is the operative word. NAR 037



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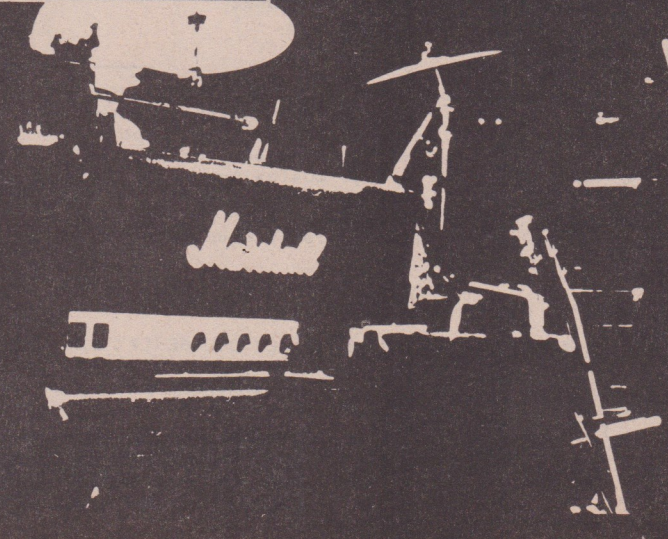

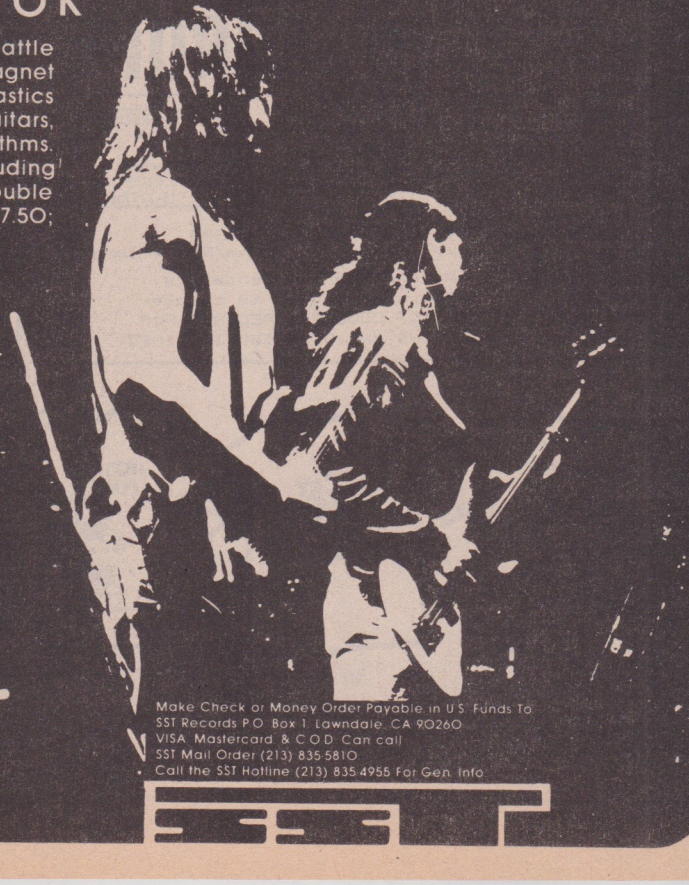

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Nov.11-Berlin	Nov.27-Bern
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and their shows are even better. The thing that makes them so much fun is that they appear to be so carefree while on the stage, but at the same time they are serious so it always ends up sounding fine. They remind me of early C.O.C. meats the meatmen. Their tape can be bought through the LUBRICATORS at 103 Brookwood Dr/ Clemson, SC 29631. Now on to NEXT GENERATION. They put out a tape with some twenty songs on it. They are bit more on the thrashy side. The songs can be real intense or a sort of blues-country hardcore song sung about Tammy Baker. I don't know where to get their tapes at, but the LUBRICATORS should be able to help you. Clemson also has its industrial/ noise bands, KITTY EMPIRE. They are currently working on a tape. There is only two members and a drum machine in this band, and they like to play it loud. For more information contact KITTY EMPIRE at 188 E. Earl St/ Greenville, SC, 29609. The new wave band is a solo effort. DAMON DOWNS is his name. His sound is along the Xymox lines. If this type of music is your bag contact Damon at 401 W. Main St/ Walhalla, SC 29691. There is a speedmetal band called MORRIAH who really rock, but lately are looking for a new singer. With a different singer, maybe one with a little lower voice they will shred. Their old singer wasn't a screamer, he just had a high voice. Contact MORRIAH at 118 Royal Oak Rd Rt. 10/ Greenville, SC 29601.

Now on to Columbia. I really don't know much about bands in Columbia. Actually, I know of BORED SUBURBAN YOUTH, and it has been a while since I've heard anything about them. An older issue of MRR had an interview of them in it so if you want to contact them find that issue because I don't have it with me. BEDLAM HOUR have been playing their staightedged thrash all around lately. I remembered when I saw them with the SEX MUTANTS a long time ago. They fly. They can be contacted through Positive Force records. One last band in Columbia is SOMEONE'S DAUGHTER. I've only seen them once, and what I saw was pretty good. I have no idea on where to contact them.

Next stop Florence, known as Flo-town. This is where I live. The only good thing about living in Florence is its location, which is between the beach and Columbia. There are a good many bands here from hardcore to fishfunk. The first band, STAINED GLASS MIRROR, are an excellent band, playing along the lines of the SISTERS OF MERCY. They have two tapes out which are both very good, they can be contacted through Jonathon at 857 Whitehall Circle/ Florence, SC, 29501. 49 REASONS and MIKEY AN THE LAB PUPPIES are two more bands. They both sound along the lines of R.E.M. and The Jesus And Mary Chain. 49 REASONS are a bit on the cleaner side, while MIKEY AND THE LAB PUPPIES go for the distorted effects in their music. 49 REASONS can be contacted through John Furr/ 923 S Dunes Dr/ Florence, SC, 29501. MIKEY AND THE LAB PUPPIES can be contacted at Brian/ 715 N.

Lansdowe Dr/ Florence, SC, 29501. MIKEY AND THE LAB PUPPIES remind me of THE GRINNING PLOWMEN. I haven't heard much about UPTIGHT lately. Someone had told me that they have been looking for a second guitarist. With the addition of another guitarist they will be incredibly intense. I hope to hear from them soon they are long overdue with a follow up tape. They can be contacted through UPTIGHT 200 Bentree Ln. Apt. D1/ Florence, SC 29501. RHDM are currently setting out to release the second tape Roller Coaster Disasters. They got a new drummer and that gave them a whole new sound, much better than their last sound. RHDM stands for the Red Hot Disco Mammas, which sort of describes their attitude. They rip. They can be contacted through Eric at 824 S. Thunderbird/ Florence, SC 29501. The MARVOLOUS MUDFUSH (Fishfunk) are working on a reunion show sometime soon. Their music is like country punk. They are a lot of fun. They can be contacted through Joe at POB 2654 Clemson University/ Clemson, SC 29631. There is only one metal band in Florence, and they have been playing quite a bit. Contact them through Burr/ 600 Fairway Dr/ Florence, SC 29501. Now for the defunct bands, RATTLEHEAD (speedmetal) and DEATH CIRCUS (hardcore). It is too bad they are no longer. You can contact them through Drew/ 3344 Forestlake Rd/ Florence, SC 29501.

The beach use to have a good amount of bands, but I guess they have just all died off. The one that has recently became quite popular is BAZOOKA JOE. I can see why too, because they jam. They have a package deal you can get from them it cost three dollars and is well worth it. Get it at BAZOOKA JOE c/o Headcleaner Records/ POB 8141/ Myrtle Beach, SC 29578. Last summer at the beach there was a place called the Blue Marlin which held shows, but I haven't heard anything this summer.

Last Stop Charleston. There are only two bands that I have ever seen from Charleston. FATAL, a speedmetal band, are good for their style, but I had heard they are an anti-punk band. Whatever. Their drummer is pretty good. I have no idea where to get in touch with them so I guess you can't. FLUX ZEBRA is an industrial band and a good one at that. I like them. Contact them through FLUX ZEBRA/ 3344 Forest Lake Rd/ Florence, SC 29501.

In Columbia, Rockafellas closed down. Which sucks, but SNJ's took over the show holding. The only thing wrong with SNJ's is the cement floor which gets mighty slippery during the shows, and also the heat. It is hot. The Adolescents and MDC have both played at Castaways at the beach. The hardcore shows are always getting put someplace new at the beach. Castaways is probably the best location so far. Chuck's is the new club in Greenville. Scenewise, South Carolina is pretty diverse but together at the same time. The hardcore shows are attended by new wave people, death metal people, punks, and regulars. I have only seen racial prejudice once, and that was at the DRI show in Charleston. It is mostly nonexistant here, which is suprising, considering this is South Carolina. You get the most trouble from the rednecks, even the cops stay off your back. Well that is all from the land of the KKK and other bad things. Before I go I'd like to say hello to everyone I know in Elmira, NY, and to Kyle in Dunkirk, NY and my brother and I would like to say hello to everyone in Huntsville, Al. Everyone that I didn't include drop me some information. Bye bye.....eat grits.
Andy Hayes/ POB 2654 Clemson University/ Clemson, SC 29632.

PS This goes out to all the girls involved

photo: Tripp Hiley

in the scene. I would like to comment on how much I feel the female sex adds to the hardcore scene here. I was recently at a show and was up at the stage watching the band play (DRI). Standing beside me was a girl. I wasn't very surprised since the girls are usually up there with the guys thrashing away. A series of events took place which I think are pretty unique. Up front by the stage started getting crowded. So, trying to be nice, I stepped back to let her in front of me. Instead of her stepping in front of me she turned sideways and put her arm on my shoulder. It was a weird feeling, not a sexual feeling, but just weird. It was like a trust game. I didn't know her and she didn't know me, and here we were with her arm around me thrashing away. It was nice to feel trusted like that.

Winnipeg- It's been another active summer in our prairie capital of Winnipeg. The annual peace march was as successful as always in drawing hordes of people into the streets to rally behind nuclear disarmament, and to protest U.S. cruize missile testing in Canada.

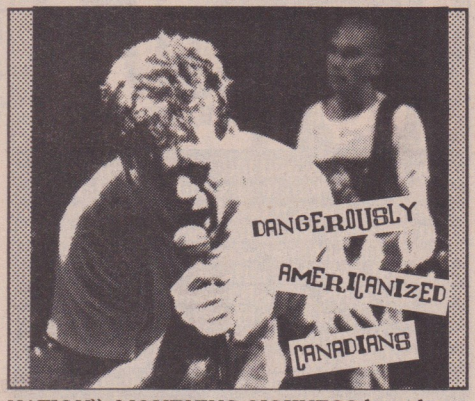
The usual deluge of touring bands have come through town, and there's been many shows with local bands headlining. Unfortunetly one reason or another, none of the local bands ever seem to get past the city limits.

The biggest news among the local bands has been the release of a 7" EP by ARTIFICIAL LIFE. It's well produced and well worth picking up. Anyone interested in purchasing a copy can send $3.00 to ARTIFICIAL LIFE/ 5525 Rannock Ave/ Winnipeg, Manitoba, R3R-0N3, Canada. The DANGEROUSLY AMERICANIZED CANADIANS haven't been playing much lately, but recently did some work in the studio with eventual plans of releasing a single in the not too distant future. CROWN OF THORNS, one of the only speedcore bands in town, have taken a break to work on new material. LESBIAN BINGO's visions of reforming have been put on hold pending the result of Fed's court case. If convicted, it may be a long wait! SIN LOI are a new band with a raw aggressive sound. If these guys could pick up a good vocalist, they might be something to watch out for. DEMENTURE 5 had a new guitarist last time out, while the PIEROSE have a new singer. MISSING CHILDREN came out of the closet recently and did a gig at the Brittany. It must be their first time out in two years. No idea if this was a one shot affair, or if they'll continue to go at it.

Two bands with a similiar raw 70's

Scene reports

sound are the AVANTE GARDENERS and the BORED MILLIONARES. Both are bar room favourites at the Royal Albert and Brittany. GLOBAL GENECIDE have moved on to their fourth drummer, picking up Brett, (ex-ALIEN



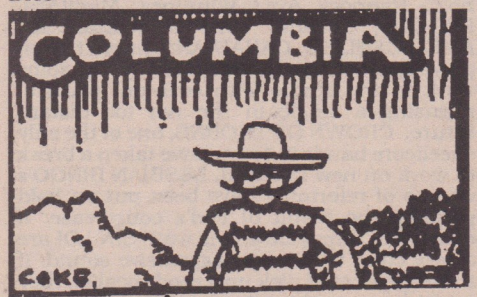
NATION)). MOURNING SICKNESS have been in a state of disarray since Al (guitar), decided to throw in the towel. No idea what CORPUS VILE have been doing? Auditioning for new members is usually a safe bet with these guys!

The main place for underground bands to play in Winnipeg, is The Cauldron. Virtually anyone can play there, and all the shows are all ages. Any out of town bands that would like to play The Cauldron can contact Kent (204) 957-5895.

There's been a number of good shows at the Cauldron this summer, including U.K. Subs, Broken Bones, Circle Jerks, 7 Seconds. D.O.A, SNFU, Doughboys, Beyond Possesion, Gang Green, Desperate Minds, Death Sentence, and Hype, to name a few.

Politically, the situation in Canada is coming to a laggerhead, with a federal election just around the corner. The ruling Tory party is pushing its infamous free trade agreement with the United States, despite the fact that the vast majority of Canadians are demanding a referendum, and both opposition parties are uniting to block it.

Also of national concern is the multi-billion dollar Tory proposal to purchase a dozen nuclear-powered submarines. The U.S. would no doubt try and force Canadian subs into their new aggressive anti-Soviet tactics, while it is the American subs that are the main violator of Canada's Arctic waters. Regardless that the proposed submarine purchase is opposed by the majority of Canadians, the Tories are adamant in there desire to acquire them. With any luck, Prime minister Mullooney and his Tories will be trashed!
DAC



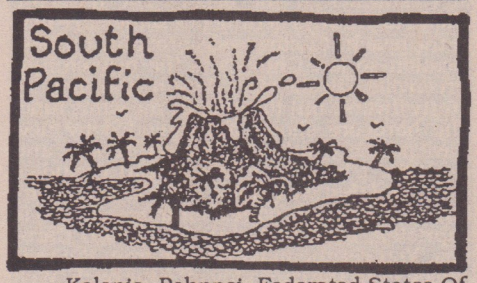
Dunno if somebody already wrote some stuff about the scene down here. Anyway there isn't much to say. Located in the cities of Lica (Cali), Medallo (Medellin), Tabogo (Bogota), and Armenia.
Lica Cartel: HELLFIRE, GILLOTINE, COFFIN, APOCALIPSIS. Medallo Cartel: PARABELLUM, ASTAROTH, BLASFEMIA, VOMITO VERDE, DANGER, GLOSTER. Tabogo Carter: PESTILENCIA. Armenia Cartel: METALWART.

Those above are Thrashmetal and Hardcore bands. Now some speed metal bands (Metallica, Anthrax kinda): Acero, Metal, Kronos, Kaos, Kraken, Pesadilla, Aredoz.

As all brains know, since the end of WWII, Uncle Sam took the world in his hands and spread with a little help of his friends (CIA) a nice and lovely International Policy which affected in lots of ways, not just the poor countries but as well as those in Europe and the East. Anyway, what I'm trying to say is that the Columbian Cartel has the same problems as any wild scene has anywhere nowdays, with our friendly governments and their subdipts (COPS). There are two family-political parties which have been governing the country forever, since they sent the Spaniards warlords back to their queen. But, yeah dude, there is a third party emergining strong with the support of the artists, socialists, women, youths and all kinds of oppressed races in that wasted land, and the party stands for UP and is headed by a man named Alcantara who is the son of a famous artist with the name Pedro Alcantara. Our kin the Mafiosos brothers in the city of Medallo had this ultra-right tendency and they love to hunt on UP leaders, funny ah? The Mafia owns banks, land, politicians, etc., and they have more $$$ than the government itself. And they're in the middle of the fascist police, among the Catholic Church and those other Christian religions, between the Mafia power, stands strong and without fear the Metalthrash-Hardcore scene in the wasteland of Columbia. Punk doesn't exist at all, that is pouser, rock and roll is trendy and yuppie, salsa sucks in this kids, they don't go preaching straight edge or shit like that (say no Nancy), they just go their own ways. The speedmetal band in Medallo are from the rich cookies kids, same in Lica.

Zines: Trash-Basura/ Peste Richard Velex/ K49#13A45/ Panamericano-Cali/ Colombia.

I interviewed the band APOCALIPSIS. Peste-voice, bass, Guerra-guitarlead, Muerte-drums. They started in May '87; their reasons to put the band together are: To input the energy of Metal (they just say metal for thrasmetal-hardcore music) into empty youth generations before they go for heavy metal, salsa or pop. Also, they said that to put a band together was in their blood. Apocalipsis means to them what they actually live, "we the humanity in the four horses death, war, pestilency, hunger". Also, they said they express with their music what they think and feel.



Kolonia, Pohnpei, Federated States Of Micronesia scene? What scene? Well, even Chicken Guts, Idaho has some "scene", so here's one from Kolonia. There is only one live band here although I hear a second is due shortly. The current band is called The PWISKINOS, which in Pohnpeian means Motherfuckers. That's a great name; unfortunately, that's all there is. They play painful country pop and Top 40 shit. Most of the bands in the last few years have come from the Philippines but it was like going to the Lincoln exhibit at Disneyland. Robots playing Top 40.

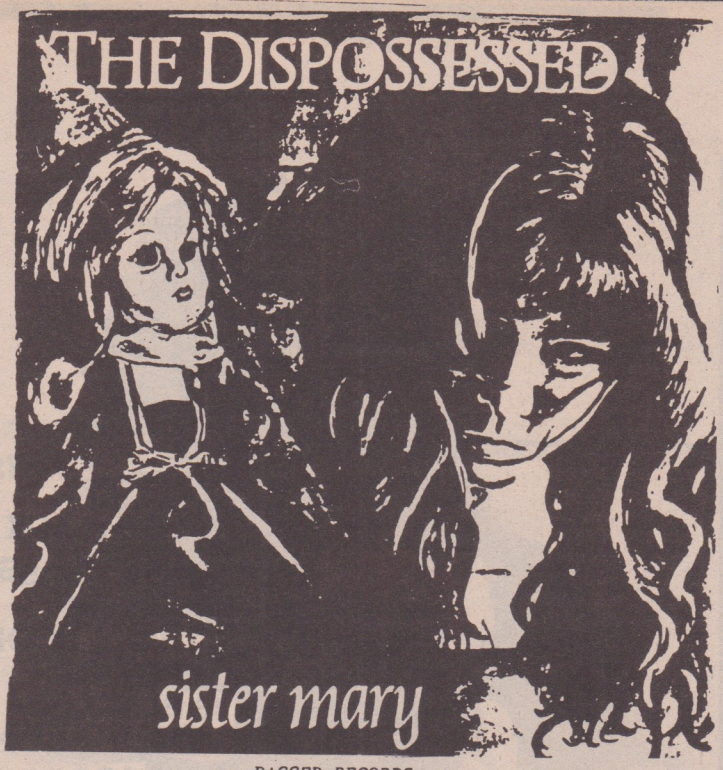
For a town of 7000, Pohnpei has a very large number of bars, most looking like Japanese POW camps. Come to think of it, the whole town looks like that. Usually, all they have is a roof, cases of Budweiser, and a cassette player with the aforementioned horseshit. The purpose of it all is to get as plastered as possible, usually on someone else's money and act macho/stupid.

As to the rest of the place, and Micronesia in general, it's very beautiful: green mountains, palm trees, coral reefs, etc. It's a pity the U.S. fucked up the people. They did this not with napalm and agent orange, but by bombing them with U.S. dollars and the consumer goods to spend it on. The money was free and using Ronnie's "trickle down" principle, everyone got a piece of the action. As a result, the people came to expect something for nothing and developed a collective dependancy mentality. Under the Japanese rule 50 years ago, the islands had sugar, rice, coffee, and other plantations. Now, it's basically zero. Why work when Uncle Sam gives it to you free? However, in 15 years the U.S. will cut off the bucks. That reality doesn't seem to bother them and they keep living on foreign luxuries like there's no tomorrow. They keep having kids like crazy so that now half the population is under 13 years of age and already education and future jobs are woefully below adequate.

Now to the government. It's been estimated that betwen 50%-75% of the U.S. aid money is misspent either by stealing, stupidity or weird priorities. The head of the Economic Development Authority is in jail for embezzelment. The government just bought over 100 new vehicles (with all extras, of course), but the public schools, which look like Ethiopian refugee camps, can't afford a few cans of paint to make them look like an educational and not a punishment facility. Politicians go on expense-paid "conferences" overseas and spend their per diem on beer and whores, but the hospital has no money to Medevac out a sick child. The list is endless. Many billions of your tax dollars have been here and for what? You can't see anything tangible for that money. Even such basics as power and water work badly at best and intermittently as a matter of course. Grasshopper and the ant, that's the way this place thinks, but I haven't seen the ant around unless it's those politicians who are storing up a nest egg on your money.

This place SHOULD have a punk scene but since it doesn't let's have a little fun and make one up, the band names reflecting something of the local problems. O.H.Z. (ONE BIG ZERO, which really sums the place up), D.A.Y.TIME (DRUNKEN AIMLESS YOUTH, the biggest social problem in the Pacific). BUY ME BEER AND CIGARETTES (the most popular phrase on the island). GIMME (the second most popular phrase here and always without a "please" or a "thank you"), POWER FAILURE (usually twice a day). Of course no scene report would be complete without a look at the skinhead-nazi-racist scene and their band would have to be FUCK YOU, FILIPINOS, because of the jealous hatred most young locals feel toward the 200 Filipino contract workers who wouldn't have to be imported of locals would do the jobs, either correctly if at all.

So there you have it. To sum up, by pouring dollars into here the U.S. has created a perfect consumer society, a sponge soaking up everything from toothpaste to Kit-Kat bars to Winstons to Transformer toys to the



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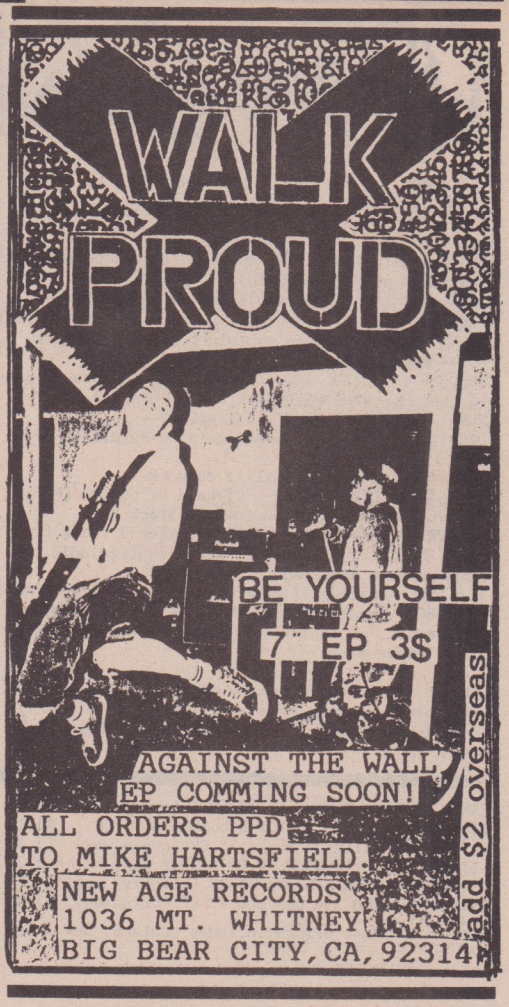

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We are also seeking all forms of distribution and are as always very willing to trade. Bands/labels send HC/thrash/crossover records for review in Megalomaniac (circulation 1000-1500) "Cancore" section. Get in touch with suggestions, and watch out for some other old hard to find swedish re-releases. KAZJUROL shirts, caps and stickers too!

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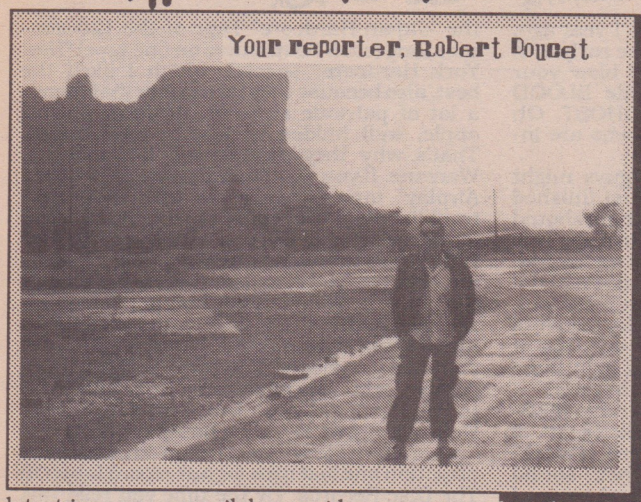


latest inane crap availabe on video cassette. Theirs is not to think, only to go out and buy. Because of this programming the young girls have beauty (some) but all the depth of a page from Cosmopolitan. Really, they make the "Valley Girls" sound like Karl Sagan!

In conclusion, most other Pacific nations, those never subjected to U.S. benevolence have a pretty good economy and export rice, sugar and other things. Not here. Why bother?

Robert Doucet/ c/o General Delivery/ Kolonia, Pohnpei, F.S.M. 96941

East Germany: PAROCKTICUM Live - July 2, 1988 Berlin, Werner Seelenbinder Hall — It was the first time that there had been an "independent" rock concert in such a big place. This Seelenbinder hall has a capacity of at least 6,000 people. When Depeche Mode (shocking!) were there half a year ago of course it was soon sold out, but for WEDDING PRESENT? I was really uncertain. But despite little promotion and press and radio information, nearly 4,000 spectators arrived, many of them coming from quite distant places throughout the whole country.

At the Parockticum Live event, 6 bands played. From the order of the bands, one should not draw conclusions on their quality, generally. Usually the time schedule is rather random-like. But at this special evening, it has to be said that the order of the bands was just right. Starting were Voo Voo from Poland, who hadn't much to offer. It was boring rock music, or not even that. Some amateurish echoic sax solo, and so on. The Voo Voo guitarist is known for already having played in 30 other bands in the last 30 years. So everything seems clear. They should go on rent. Luckily, their set only lasted for half an hour.

Following was DER EXPANDER DES FORTSCHRITTS (Expander of Progress) from Berlin. They too played only 30 minutes, but this time it could have been more. They started with "Der fremde Freund" (The Alien Friend) - a hit for them. They added some newer pieces, including the very dadaistic "Todesanzeige" (Death Ad). The audience gave a very friendly reply to this jazz/art/rock set. Next were FEELING B. Simply punk. Fuzzy guitars, trashed drums, and the singer yelled like Jello Biafra, or a rather less voice-full copy of him. Songs were hardly to be heard, and the lyrics were completely un-understandable. But over all, there were at least some hymns to shout along. And the pogo went on very well. The only musically interesting thing was a primitive Casio keyboard, and a wooden flute. But all together, it was too primitive and too loud.

First real highlight of the evening was Jonathan Richman from the US of A. He came without his Modern Lovers, but just with his guitar. After FEELING B, it was feared that nobody liked to hear this. But Jonathan Richman was very convincing. And he did it by simply playing songs. Melodies. Harmonies. Egyptian Reggae, Ice Cream Man, and so on. Very much different from the noise previously heard that evening, it simply was - music! And if the songs are good, only one guitar is enough. And it was not even very fuzzy. The public listened very carefully, and swayed to the rhythms. Why didn't they dance? Anyway, they applauded very mightily, and even got two encores.

Next act were DIE ANDEREN (The Other Ones), from Berlin. They once again showed that they are one of the few bands in our country that have something like their own style. They play very well, and they have good songs - it's overdue for them to make a record. But who am I telling about it. They never had any help from our Amiga company (our one and only record company), and they didn't need it for achieving the cult status they have today. There's not much to be said about their music. A bit of the Clash...maybe they shouldn't use their saxophone this way, but more important: they have really good, catchy songs. They played all their favorites: Your Crime, Your Radio, Freitagabend in Berlin (Friday Night in Berlin), Die Wunderbare (The Marvelous) (it's marvelous - even today!), and of course, finally Paul's Hochzeit (Paul's Wedding). This may have been a hint to the final band of the day...

THE WEDDING PRESENT (worth writing in capital letters). Just four guys standing onstage, two guitars, one bass, a drummer, and already after the first two seconds of the first song it becomes clear: this is something totally different, this is just great music, just incredibly tuneful songs, pretty melodies... A great part of it are the two guitars, played nearly artistically fast (of course also a string bursted), but never heavy metal or jazz guitar rock experiments, just simply tuneful melodies...It seems useless to investigate this problem any deeper. Just listen to the music, and - dance to it! Let's hope that we'll hear them more often on the radio (where they already got some airplay in Lutz Schramms Parockricum show), and eventually even Amiga should mind to edit a record. When Billy Bragg came here in 1986, he made it clear to release his Talking With The Taxman album in the GDR, which happened in 1988. WEDDING PRESENT should hurry to do the same. And of course they may also return personally. Please come back! And show us what pop music is! We need that! That night they did it very well, and everyone understood. The whole audience was pogoing, and they applauded fanatically. The band could have played all night long, and the musicians obviously enjoyed it. If I got them right, they said it was the biggest place they ever played in - and the East Berlin tower was the highest building they ever witnessed in their young lives. Hopefully they will report it to their musician colleagues back home to get them interested in coming to the GDR to play.

Autumn In Peking/Spring in Berlin? HERBST IN PEKING at X MAL Berlin, March 88 — The first day of spring. It's raining. I'm the barkeeper, and the girl wearing this safari hat orders her fourth whiskey-cola. Alright my babe, I understand. The Mildernden Umstände (The Extenuating Circumstances) sound like having heard too much Bauhaus. Pals, that was yesterday, not today! And they aren't even from Dessauz, that would explain something. Nevertheless, the blackies grunt and keep on drinking.

Suddenly, some guy announces a band. And he speaks Russian! Why? Soviet-Chinese friendship? HERBST IN PEKING (Autumn in Peking). I look more closer, clean my glasses, and I see - a grebo!! Hairs long down to the navel, wearing a leather cap, he sings, speaks, and screams like Mister Osterberg or Lou Reed. And the spontaneous young fellow left of him playes his guitar like Jimi Hendrix...with his left hand. And he produces chords, and solos (yeah right solos) that should be pressed on vinyl at once. Oh Amiga , show me a guitar in this country sounding this dirty and raw, loud and silent, fast and slow, at the same time old and new. Show me... Sounds circle in the air connecting long unheard with old-aged news and oldies. The categories lie crashed on the floor, and 60's rock, punk, post punk, blues, Russian friends, trash, and who knows what celebrate an unheard reunion. And when the organ starts to sound too much like Ray Manzarek, it is suddenly interrupted by one of those harsh, hard riffs from the guitar, steadily destroying soft feelings and remembrances of the good old time...And when they played Velvet Underground's Pale Blue Eyes, or when they used snippets from the Doors, it simply means: that's just good music, still today. But today is today and yesterday is gone. Even though the drummer looked like he would fall asleep any moment, he gave the groove to the whole thing, and also the pogoists came on their costs. How long did the band play? Doesn't matter. I was typically enthusiastic about the music, and so I didn't look at my watch at all. But after it all, when I was busy collecting and washing the glasses, the girl with the safari hat appeared again. And there was something in her eyes...she seemed to have understood - HERBST IN PEKING means H.I.P.....

Johannes Waldmann/ AM Stadion 59/ Hermsdorf/ 6530 - G.D.R. (EAST GERMANY).

Scene reports

I thought it was about time to let you guys out there in the world of Punk rock know once again, what's up in Switzerland.

Before going into the music-scene stuff, I'd like to give you some ideas of what it's like living in one of the world's richest countries. When coming to Switzerland, the first thing you will notice is that it's very clean on the streets and (if you have this certain funny haircut) people will stare at you like you were some sort of an alien from outer space. Don't let it bother you too much, if that was your first meeting with a very conservative country! The next thing that will make your eyes pop out is the enormous size of Switzerland! There's a meager 6.5 million inhabitants living under "our" roof. Now enough with that, we do have 4 offical languages, the main one being Swiss-German (which is like a heavy accent of German and can't be spelled. Of course, you can if you feel like it but it looks stupid!), then there's French, Italian, and Roman (a very old and ultra weird mess of incredible sounding words). But I know what you have been waiting for, sitting there and waiting for the one word, which is automatically connected with the term Switzerland: Cheese! There's plenty of different sorts, but the best (as I think, oops, taste!) is "La vache qui rit" from France (blasphemy!!). "La vache ..." means "The laughing cow". Now is this a perfect closing for this introduction, or isn't it?!

Bandwise, Switzerland is dead! One of the most active, FEAR OF GOD has broken up in July 88. In case you wonder, yes I am "Satan" as some very well known music journalist called me because of my singing in his review of our EP. There's rumors that the drummer Osi, his pathfinder friend and myself are gonna form a new (more musical!) band soon under the name FALL, but as I said, rumors.

On the uffta-uffta front we have DARK AGE, a political and active HC/Punk band which released a 7" one year ago. Wherever they play out, girls faint and mass hysteria rages. I think that's because their drummer Frank is such a god-like "master of the uffta-uffta rhythmen"! Others say it's because of the bassplayer Fabe and his smiley face, but who knows? DARK AGE should hit the studios soon to record for another demo/EP (?), so watch out!

Then there's JAY WALKER who sound like a cross between Gore and god-knows-what. At least that's what I've been told.

As some record label in England would call it, "World's fastest and meanest band" is CRAWL NOISE in which I happen to sing. It's not a 100% serious band, we just record a demo tape now and then. CRAWL NOISE plays very fast and very short songs, their debut-demo (after which I joined them) contained 24 tracks in about 6 minutes, and the live tape is even worse! We will record a flexi soon and hope there's some deaf guy with lotsa money to put the flexi out.

Some other Noisebands include the notorious ATTA, who were originally from Turkey but moved to Switzerland 1 year ago. If you are into anti-music stuff like early SPK or NULL from Japan, ATTA will blow your brains! Other noisebands include BLOOD MUNSTER, VBZ or GHASTLY GHOST. Oh yes, let's not forget APATHETIC who are indeed very hard to describe.

Another one some of you guys might have heard of is EXXOR. They just finished the recordings for a 14 Song LP which should be out on Chainsaw Murder Records this summer/fall. They have their own sound, often being compared to A.O.D. meets Metal (that's no band! That's sort of an infection), what I can relate to! I am the lucky owner of the advance tape and I must say that it turned out very good and should gain them the long awaited deal with EMI Records!

The most popular Swiss band is MESSIAH (apart from the cockrock scene of course!). They went through some remarkable progress lately, turning their sound from Death Metal to Cheese Metal, oops, I wanna say a very unique and original God-knows-what meets Shit-how-do-I-label-this music. I hope they will get their shit together soon and record another piece of vinyl before Nutella stops its production of Nutella Peanutbutter!

What else belongs to a scene? Right, a scene! There's none of it over here, really. I know, this sounds like I wanna sound very "punk-is-dead", but really, there ain't no scene! At least you can see some progress in the gig turn outs compared to what it used to be like 2 years ago, but people suck in the Alps! Whenever the "Speed Airplay" team sets up a show, approx. 300 faces show up. At the Verbal Assault gig there were over 400. That's quite enormous for our standards! There should be (almost) enough dudes to form some other bands, do fanzines etc. but since Switzerland is such a conservative, traditional place to live, most kids fit in society's molds too easy and quick! That makes them think, working in a factory or serving the army is more important "to the after-life" than anything else!

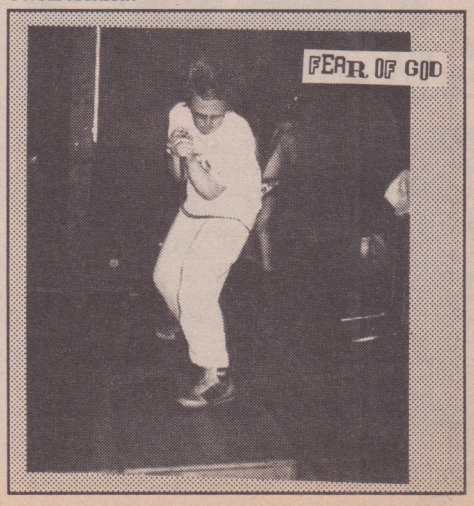
As far as fanzines go, it looks very sad (sniff). A new one is called Prawda but it doesn't seem like this one's gonna make it, because it's very generic etc. But luckily Deadly Dose of Noise (D.D.N.) should be back soon with a new number! Let's hope it will show some progress to the last one, published around two years ago. Then we have the usual amount of "my-zine's-gonna-be-out-next-month" zines (I saw those "blablabla-blabla" thingies in a Stephen King novel and thought it'd be very impressionable to use them. Just in case you wondered!), like the pretty long overdue (about 2-3 years) Thrash War from the French part of Switzerland, or various others. Megawimp is me and my friend Thomas' zine and we recently put out our 3rd issue, which is real big and "professional" looking (although it's anything else than professional!). It has 52 pages, excellent printing and bands like Stikky, Laibach, Instigators, Doom, the invincible Infest and lots more. I'd like to trade it for your zine (please, no 8-paged A5 zines, that's no fair deal, really!), so please send yours!

But (yiepieh!) there's one thing our li'l country is known for - it's radio shows! Europe's most popular and best is the amazing "Speed Airplay" radio show. Since they are on a small local radio station, they broadcast their shows on cassette and distribute them in all of Europe. Once in a while, Big Robi, Immortal Roli and Deathbringing Claudio compile their "specials" who gained them lots of love-letters and mailed bras. There's the "Ultra Noise" tape (containing 100 Hardcore Bands in 60 minutes! They did that on Christmas 86, whadda bunch of crazies!), the "Japan Hardcore" Tape or the 120 minutes long (each 60 minutes on one tape) "New York Hardcore" special, which I liked the best, also because they made clear that there's a lot of patriotic shit coming from the big apple, well hidden in fast 'n loud music. That's why they didn't play, for instance, Warzone. If you want to purchase any "Speed Airplay" tapes (they come with cover and tracklist etc.), they're $4 each from me (look for my address at the end of this report). Also Rôbi urges any labels to send their releases for a guaranteed broadcast and a free copy of the show! Look for the address at the bottom! Another radio show is "Hardcore Hour". I must admit that I haven't heard it yet, but it should be a goodie! The third is "Mutilation Airplay" who play everything from Spiid Me'l to bloody Hardcore. But I was told that they're not free to play what they want.

Before I leave you, I want to catch your attention one last time for our record label Off The Disc Records. By the time you read this (I hope it's before Spring 95!), well have released the Stikky 9 song EP and Infest's Slave 12" 45. Both bands are from California (who doesn't know Stikky and they're incredibly fast drummer??!), so we are a multinational label. What will follow these first two releases is a 7" by Florida's death metal band (oogh!) Morbid Angel. This one should be out in September. If there's any small distributors in the USA or elswhere reading this, please get in touch! Also, we're always looking for good bands (what is a good band?) to feature on our planned compilation LP. Bands, send your stuff for a review in Megawimp zine and a possible appearance on one of our upcoming vinyl releases! Oh yes, we also do distribute records in Switzerland through our Kamikaze Attack mailorder.

Enough now, take care everybody and COMMUNICATE! Peace, Love , Harry Fox

Important addresses in Switzerland: MEGAWIMP and OFF THE DISK Records, c/o Eric/ Sonnenfeldstr.7/ 9100 Herisau, Switzerland... SPEEDAIRPLAY c/o Robi Zollinger/ Stauffacherstr. 145/ 8004 Zürich, Switzerland... DARK AGE, HARDCORE HOUR Radioshow and DDN zine c/o Frank Scheier/ Waldstr. 8/ 8136 Gattikon, Switzerland... MUTILATION AIRPLAY, THRASH WAR zine (?), c/o Mad Iorillo/ 14 Rue Leon-Jaquier/ 1400 Yverdon, Switzerland... KAMIKAZE ATTACK MAILORDER, Thomas "El Elektro" Molch/ Spiegelgutstr. 38/ 8200 Schaffhausen, Switzerland... CRAWL NOISE, KLEEBLATT Zine c/o Posi Oswald/ Schmittenmattstr. 3/ 6430 Schwyz, Switzerland... MESSIAH/ Morgartenstr. 2/ 6315 OberÑgeri/ Switzerland... EXXOR c/o Steve Jentzsch/ Thesenacher 43/ 8126 Zumikon, Switzerland.



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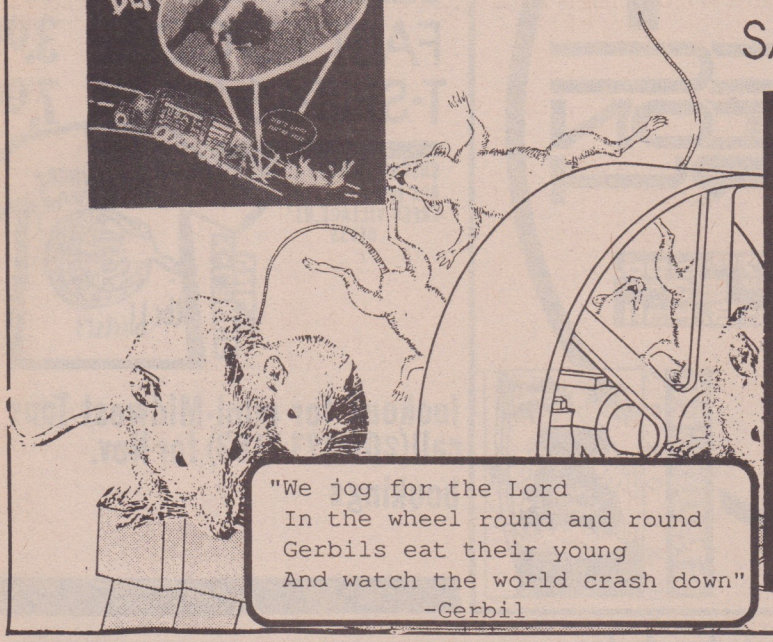

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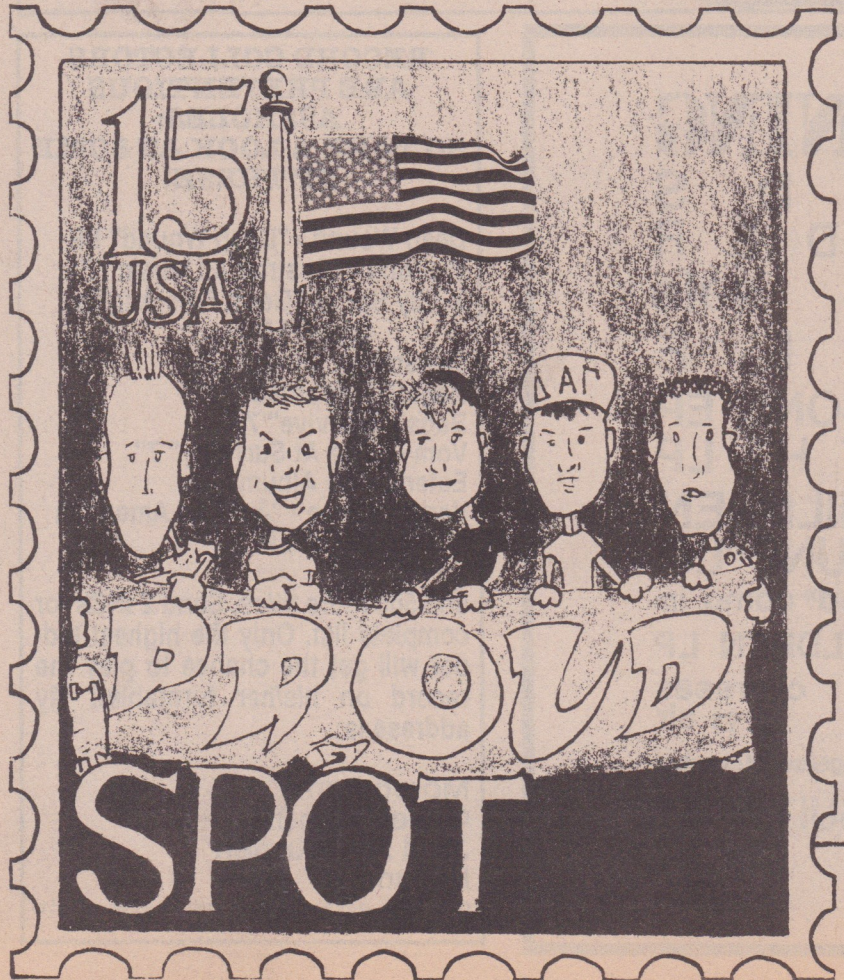

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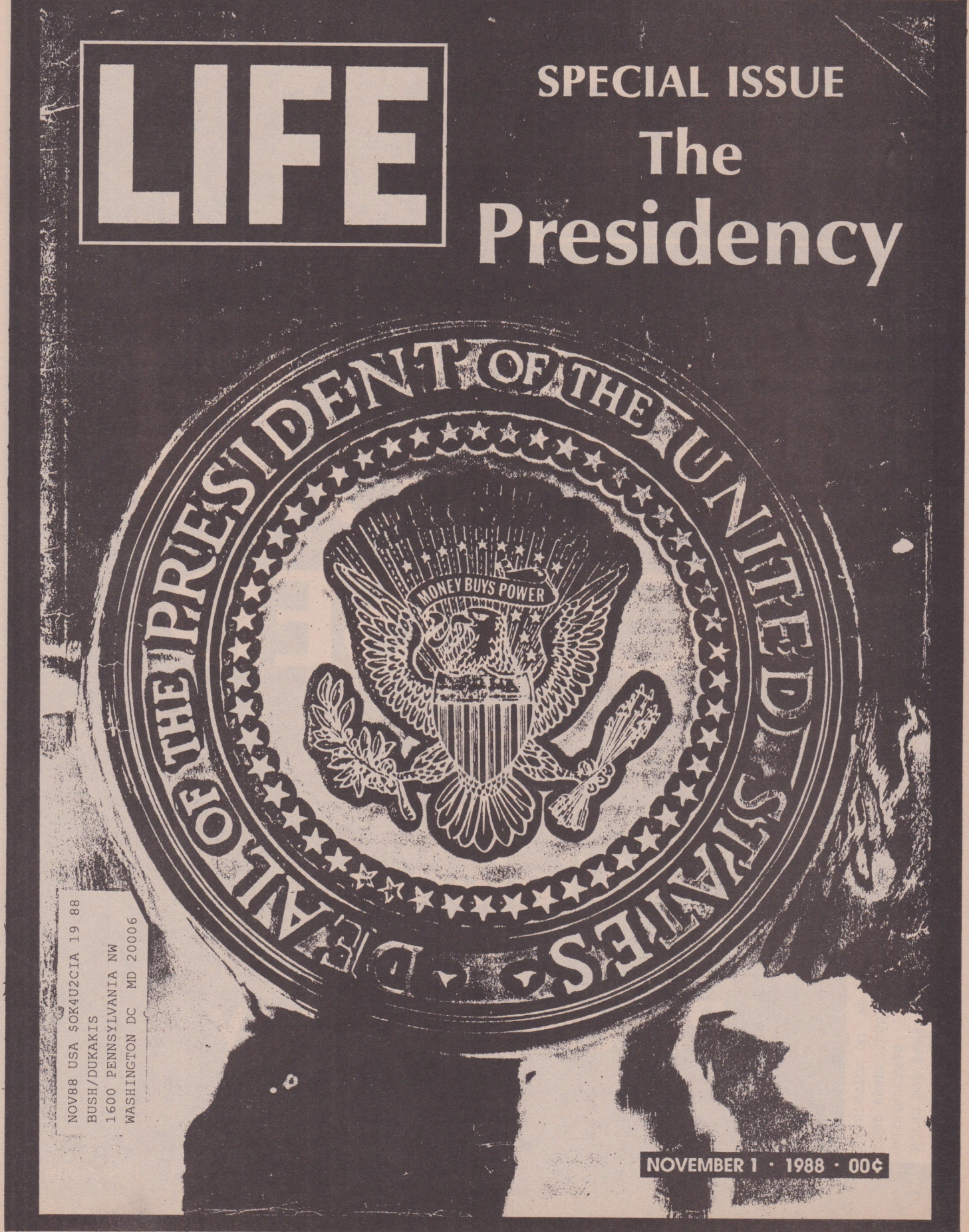

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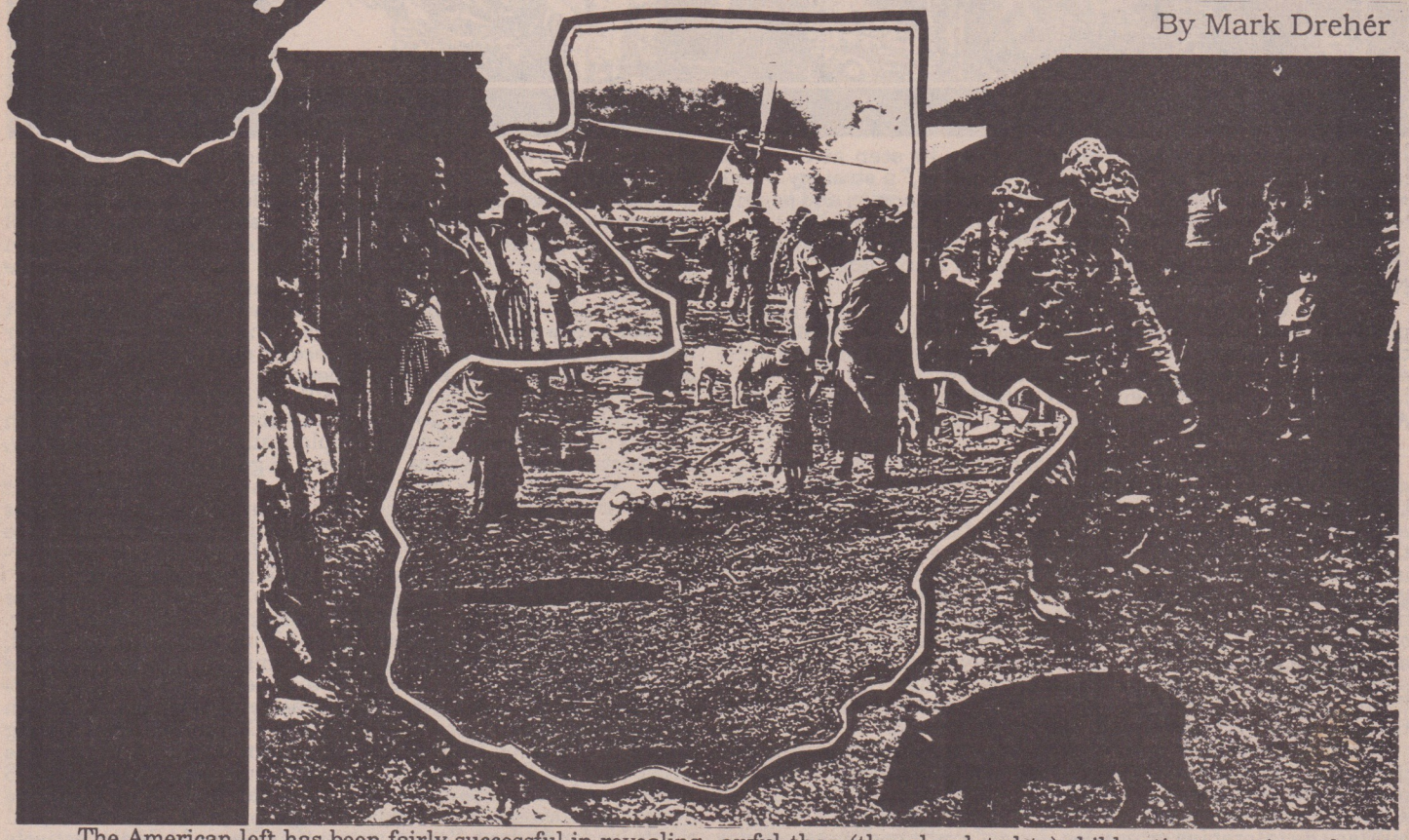


The American left has been fairly successful in revealing the disastrous results of US foreign policy in El Salvador and Nicaragua. Yet very few Americans are aware that a US-sponsored war in Guatemala has claimed an estimated 150,000 lives, an enormous toll in such a tiny country.

The Guatemalan military has been at constant war with its own people since 1954 when rightist elements in the army seized power with CIA backing. In 1944 the dictator General Ubico had been overthrown by progressive junior office, and there followed the "ten years of spring." Guatemalans enjoyed reforms and national progress under the Areola and Arbenz administrations. Arbenz, a progressive and staunch nationalist, instituted many programs that benefitted the impoverished rural peasantry, most notably in the area of land reform. Some of the first land taken for redistribution to landless peasants was idle land "belonging" to the Boston-based United Fruit Company (whose Guatemalan holdings are now managed by Del Monte). UFCO, or "The Octopus," as it was known to the locals, was accustomed to being able to dictate its own terms to the Guatemalan government. They were the country's largest employer, and controlled the national rail system as well as the only Atlantic port. They were shocked at Arbenz's "impudence," and called on highly-placed friends in Washington for a solution to "the Guatemalan problem." The CIA and the State Department, headed by the ubiquitous Dulles brothers, needed little prompting. They too were concerned about the independent and nationalist nature of the Arbenz government, and feared it would create a bad example for other Latin American nations.

They decided that Arbenz would have to be replaced by a leader more friendly to US geopolitical and business interests. The time was right for a coup. At home, McCarthyism had stirred up jingoistic sentiments of a nation fresh from its success at defeating German and Japanese fascism and now relishing its role as leader of the free world. Anyone offering any critique of any US policy was immediately branded a communist, something considerably more awful than (though related to) child-eating satanist sodomites. The new Eisenhower administration was significantly less shy about interventionism than the previous Truman administration, who had more less adhered to the "Good Neighbor" policy toward Latin America that had developed during the FDR years. CIA confidence in covert operations against overseas governments was strengthened by the successful coup it engineered against the reformist Mossadegh government in Iran in 1953. (Again the prime issue here was the interests of multinational corporations; Mossadegh had committed the unpardonable sin of nationalizing foreign oil companies so Iran could control its own resources. The result of the coup was 25 years of general impoverishment and brutal rule by the Shah and his Israeli-trained SAVAK secret police, conditions which led directly to the Islamic Revolution of Ayatollah Khomeini.)

The year-long CIA destabilization campaign directed against Arbenz is a textbook example of US interventionism, and its success contributed to the brashness and overconfidence that would later lead to the ill-conceived Bay of Pigs invasion against Castro's Cuba. The techniques employed (Stephen Kinzer's *Bitter Fruit* provides many of the gory details) in Guatemala during the early 1950s are startlingly similar to those employed against Nicaragua during the Reagan era. Almost daily the US media relayed official denunciations of the "Soviet-controlled regime" in Guatemala, as evidenced by Arbenz's social programs, especially his land reform policy. Arbenz was accused of establishing a totalitarian state and suppressing basic freedoms. American agents conducted sabotage missions against Guatemala from neighboring Honduras and El Salvador (and with the enthusiastic support of Nicaraguan dictator Anastasio Somoza). CIA bribes and intrigues involving rightist elements in the Guatemalan military and power structure built a solid fifth column within the country. Propaganda campaigns, psychological warfare, false rumors disseminated by radio, fliers, and word of mouth shook the populace. And an ineffectual "contra" guerrilla force conducted raids near the

Honduran border. Indeed, Guatemala can be seen as a virtual laboratory for so-called "low-intensity conflict," a strategy which emphasizes a mixture of military, political, economic, and psychological pressure as an alternative to a direct US invasion.

(Interesting footnote: One of the most active CIA agents in the anti-Arbenz campaign was E. Howard Hunt, later of Dallas, November 1963 and Watergate fame.)

Che Guevara was in Guatemala during the coup and applied the lessons learned there in Cuba after the revolution. On of the important ones was: disarm and disband the dictator's army and institute a people's army loyal to the revolution. This was a lesson followed by Nicaragua and Costa Rica, but not by Arbenz or Allende in Chile, with tragic consequences.

Some of the progressive junior officers fled to the mountains after the coup and found refuge with the local indigenous population. Most Guatemalans are pure-blooded Indians, but the money and power have remained in the hands of a few, usually *ladinos*, those of a more European heritage and inclination. The rural indigenous population was normally apathetic about the political games and power struggles in the capital, preferring a simpler life, living communally and close to the earth. But as more and more of them began to be absorbed as indentured servants to the great agro-export god, some of them broke away from their tendency to passivity and started to actively struggle for their rights. Thus the fleeing progressive officers found a ready audience in the mountains and the first guerrilla groups were formed.

The Castillo Armas "contra" regime, once installed, had proceeded to return nationalized land to the United Fruit Company, grant any concessions desired by Washington, and unleash a terror campaign by the army against the populace. A series of military dictatorships or proxies thereof continued these policies through the 50s, 60s, and 70s. In the mid-60s, the CIA was concerned that there might be a mass uprising in Guatemala so it sent some of its best counter-insurgency experts there fresh from Vietnam. By the end of the decade, they had assisted the Guatemalan army in destroying the movement, resulting in the deaths of thousands of guerrillas, sympathizers, would-be sympathizers, and innocent bystanders.

In 1977, Jimmy Carter announced that American foreign aid would not be given to any government guilty of human rights abuse. Under this criterion, aid to Guatemala was suspended, although in reality it meant that weapons and training were instead funneled through Israel.

When Reagan took office, the suspension was lifted and aid increased many times over. This was not because the human rights situation had improved. It had in fact worsened. The blood flowed freely, most notably during the maniacal rule of Colonel Rios Montt, an evangelical right-wing fanatic. Jimmy Swaggart, Pat Robertson, and others from the North American religious right started dozens of churches and food programs which fit in nicely with the army's "pacification" policies. There was US and Israeli advice on how to handle the insurgents, and the development of "model villages" (after the Vietnam model) which tore indigenous people away from their land, culture, and way of life, and resembled, to varying degrees, concentration camp. A person's entry and exit from the village was regulated, as was employment status. Attendance at patriotic events and service in the civil guard was required. Those inclined to grumbling were dealt with quickly.

Where model villages and pacification did not work, terrorism did. The first Latin American death squads appeared in Guatemala. Murder, torture, kidnapping, summary execution, rape, mutilation, political imprisonment, and beatings became commonplace. The army's victims were political activists, guerrillas, their families, labor and peasant leaders, educators and health workers, advocates of reform, and malcontents. Some of the victims were killed for no particular reason other than to instill fear in the people. This potent mix of terror and intimidation brought passivity and compliance from many. Others became refugees. Still others became revolutionaries.

Whole villages of indigenous people were destroyed as part of a conscious attempt at "ethnocide." The Indians would either have to give up their culture and become quiet cogs in the wheel, or they would cease to exist as a people.

US aid embezzled by senior officers created a new bourgeoisie ruthlessly devoted to preserving its own interests, which usually coincided with those of the plantation-owning aristocracy, multinational corporations, and the US government.

Although there was almost no American awareness or debate of the issue, Guatemala became known internationally as a major abuser of human rights. Top military leaders decided to allow the election of a civilian president for public relations purposes, although they were to maintain almost total power.

Vinicio Cerezo was elected on the promise of ending the violence and providing land for the peasants. He has done neither. He is no more than a figurehead. The killing continues unabated, yet the American media act as if Guatemala is unaffected by the Arias regional peace plan's call for a national dialogue and talks with the guerrillas. American and Israeli aid continues. American corporations make incredible profits in Guatemala. Sun Myung Moon's Unification Church (Moonies), through front groups like CARP and the World Student Service Corps recruits gullible US college students to spend summers in Guatemala assisting in the army's pacification and model village projects. One-time civil rights leader Andrew Young, currently mayor of Atlanta, actively courts a program to train the deadly Guatemalan police in his city, lending legitimacy to the image of Guatemala as a "burgeoning democracy," as opposed to fascist military dictatorship.

It has always angered me that even at demonstrations for El Salvador and Nicaragua, Guatemala is almost never mentioned, and if it is, only as a footnote. The war in Guatemala is very real, a tragedy on a massive scale, and largely American in making. The failure of the American left to bring the Guatemala issue to the attention of Congress, the media, and the American public is one of its great failures of the decade. Even people within the anti-intervention movement are woefully unaware of the 1954 coup and the subsequent 35 years of war against the Guatemalan people. It has been said that it is better to concentrate on one topic and not spread ourselves too thin. The real answer, however, lies in an anti-intervention movement that deals with Central America in a regional context instead of concentrating on El Salvador and Nicaragua. It must be a movement with an international perspective and which advances the principle that US foreign policy should be based on non-intervention and a commitment to human rights and social justice.

The Reagan administration says it seeks "peace and security" in Central America. In practice what this means is the putting down of rebellions, the killing of thousands, the exploitation of millions, all to preserve profits for US companies and puppet governments to do Washington's bidding. One day, perhaps, if there is any justice, the Reagan administration will stand trial at a war crimes tribunal for the half million people already murdered in Central America. But for millions of young North Americans, so far nearly untouched by the vicious and seemingly unending war to the south of us, the crucial issues have remained things like getting a good job, VCRs, BMWs, and keeping their noses full of contra cocaine.

THE ENTERPRISE INCIDENT: MILITARY COVER-UPS IN THE GULF

BY THE TUMORHEAD

At any given time, one can turn on the television or pick up a newspaper, and get an update on the Persian Gulf conflict. The media can even lead you to believe that you are well informed. But, as with any military operation, the full story is often buried.

Recently, the nuclear powered aircraft carrier USS Enterprise CVN-65 was struck by missles while operating outside the Straits of Hormuz. This is the first known attack to take place outside the Gulf. Within hours, CNN leaked news of the attack. Immediately after the telecast, a media blackout of the incident was ordered by the Department of Defense.

I recently interviewed a second class petty officer, presently assigned to the USS Constellation CV-64. His name is withheld by request. He stated that he is not surprised by the media blackout.

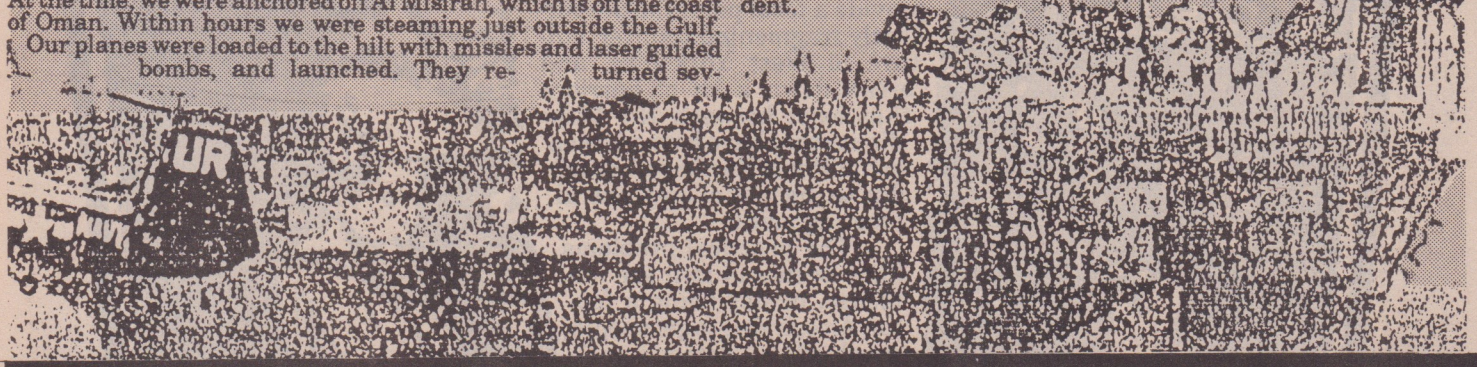
"I have witnessed a few incidents, in the Gulf Region, that have gone unreported. One incident, we [the crew] were ordered not to talk about," He stated. Obviously, the Enterprise Incident is not the first cover-up in the Persian Gulf conflict. This same Petty Officer also told of a shredded document stating the Enterprise is underway to the Puget Sound Naval Shipyard, located in Bremerton, WA., for repairs of the missle damage.

The Petty Officer I talked to had more to say. "In July of 1987, while the Constellation was on deployment to the Mid-East, we got word through the grapevine that an Arab ship had been attacked. At the time, we were anchored off Al Misirah, which is off the coast of Oman. Within hours we were steaming just outside the Gulf. Our planes were loaded to the hilt with missles and laser guided bombs, and launched. They returned several hours later, empty. We were told that we had only assisted in a routine escort operation and that the weapons were dropped in the ocean to conserve fuel for the return flight. We had never conducted previous escort ops like that!" None of this news ever reached the press.

Many questions arise. How did the Enterprise get hit? Why didn't she defend herself? Why the media blackout? The aircraft carrier is the heart of the battle group. Yet, in Persian Gulf Operations, the battle group and the carrier seperate, weakening both parties. The battle group enters the Gulf through the Straits of Hormuz, which is considered too treacherous for carrier navigation. Yet supertankers pass through the Straits every day.

Also, why the immense concern for escorting ships that don't even travel to the U.S., but to Japan? The possibility exists that the U.S. is still shipping arms to Central America under the guise of tankers, since the sudden Gulf concern started just after Oliver North was indicted for "Iranscam". Are U.S. sailors just expendable pawns in a larger game?

These questions may never be fully answered, but just covered up and buried, like the Enterprise Incident.



"Support a Draft Cutoff Age"
By Daven Anderson

Have you ever noticed that there is no age at which you get OFF the Selective Service Registration list? If you were born in 1960 or after, you have to be registered for the rest of your life (or until the program is dropped). In 1988, there are 28 year olds on the list. In 1989, 29 year olds. In 1995, 35 year olds. Now consider that is ALL drafts everywhere, those drafted are in the 18-20 age group virtually exclusively. Why would they want to keep 21-to-? year olds on the registration list?

In all previous U.S. drafts, no one older than 26 could be drafted. This age limit on ACTUAL drafting (as opposed to registration) may still be in place. If it still is, then the Selective Service even now is requiring the registration of people who are too old to be actually drafted. Why would the,? Well, there are several unpleasant possibilities. Non-registrants such as Benjamin Linder will be prosecutable indefinitely with no age cap. And of course, you have to provide an address when you register. This list of addresses could be the most important reason of all why there's no age cap. The address is WHERE YOU LIVE, right? A few intelligence agencies could use that information, "confidential" or not.

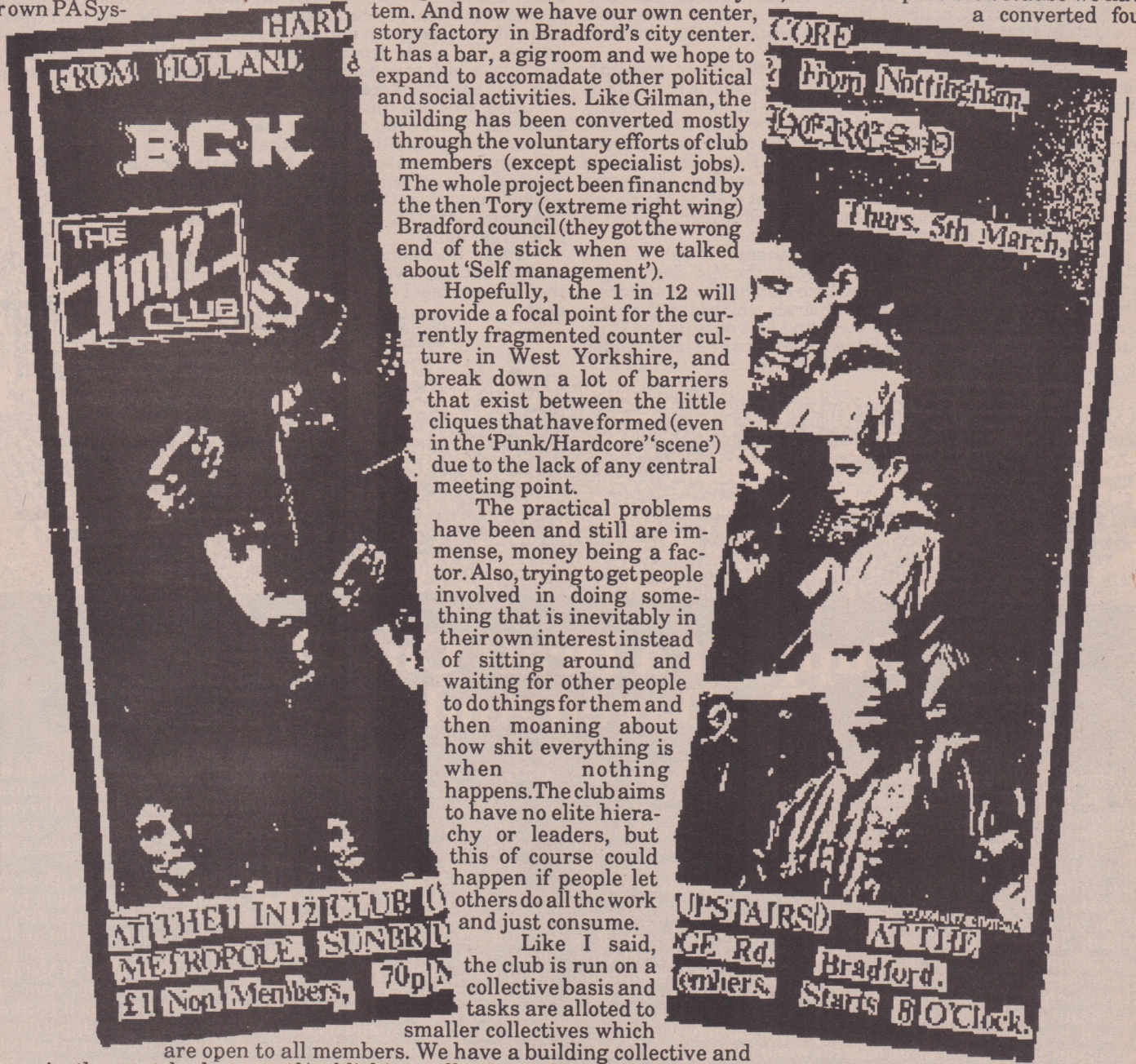
Now suppose that the draft age cutoff HAS been eliminated. This would mean that anyone born after 1960 could be drafted for the rest of their lives (or until the program is dropped). Imagine the big showdown in Central America in say 1995. 99.9% of the sacrificial lambs will be 18-20, as history has proven. So who would the .1% draftees age 21-35 be? Minorities, the poor, the unemployed, and other people of no use to the establishment (history again). Now, just who would be of no use to the Reich-Wing except as a body in Nicaragua? Well, they could comb the records of people arrested in a ny kind of anti-establishment protest/demonstration, and see who of the arrested would be dreftable. Jail records, too. Other "Watergates," just break into an organization's records of name and start drafting draftables. Draftables receiving government aid. Yu could go on...

You could be saying that an age cutoff would be so apparently minor as to not be worth the effort. It would be just chipping away when we could be putting more of our efforts in eliminating the draft itself. Well, I got bad news for you. Despite all the protests and action, the draft list is still here. All the action has amounted to zero since 1980. The age cutoff would be a REAL CHANGE for the better. Any change for the better is better than none. The chances of getting support for the age cutoff is very good, as almost no average voter would oppose it. The only people supporting the cutoff are the power-brokers who are thwarting efforts to abolish the draft. Even the right-wing average voter who supports a draft would almost certainly support an age cutoff. If an age cutoff bill was put before the vote, it would be even money or better to win.

Of course, all work against the draft itself should be continued! In fact, getting an age cutoff passed could be an excellent starting point to draw anti-draft support. We've tried eight years of spitting in the wind of the Washington power-brokers; it would not hurt to try another approach, too. Trying to end the draft "directly" has NOT done anything in eight years, the least we could do is to try to "chip away" at the problem and hope we start a crack in the armor!

PEACE, and just say NO to inaccurate drug testing.

On reading about the Gilman street project in S.F., we here in Bradford, West Yorkshire thought you might be interested in hearing about a similar project to Gilman street, which is only now coming to fruition after several years hard work. The 1 in 12 club (named after a government report that stated that '1 in 12 dole claimants were defrauding the state) was set up by members of Bradford claimants union and others as a collective (based loosley on anarchist principles) with the aim of providing an alternative social scene for those of us with little money, free from sexist, racist , statist hassle, bouncer hassle, violence and dress regulation. Sure, a lot of 1 in 12 club members are anarchist punks into hardcore, but there are different interests represented within the club musically, culturally and politically (to a certain extent). The one uniting factor is a desire to control the way we enjoy ourselves, seeing as so much has been taken away from us and handed back at a high price. For nearly 7 years the 1 in 12 club has been putting on gigs reguarly fearturing mostly independent bands, all of whom have to conform to our standards—no racist, sexist rockstar shit. We keep entry prices down, it was one pound (70p for members) to see BGK last year, and this is possible because we have our own PA System. And now we have our own center, a converted four story factory in Bradford's city center. It has a bar, a gig room and we hope to expand to accomadate other political and social activities. Like Gilman, the building has been converted mostly through the voluntary efforts of club members (except specialist jobs). The whole project been financnd by the then Tory (extreme right wing) Bradford council (they got the wrong end of the stick when we talked about 'Self management').



Hopefully, the 1 in 12 will provide a focal point for the currently fragmented counter culture in West Yorkshire, and break down a lot of barriers that exist between the little cliques that have formed (even in the 'Punk/Hardcore' 'scene') due to the lack of any central meeting point.

The practical problems have been and still are immense, money being a factor. Also, trying to get people involved in doing something that is inevitably in their own interest instead of sitting around and waiting for other people to do things for them and then moaning about how shit everything is when nothing happens. The club aims to have no elite hierachy or leaders, but this of course could happen if people let others do all the work and just consume.

Like I said, the club is run on a collective basis and tasks are alloted to smaller collectives which are open to all members. We have a building collective and in the past had a record/publishing collective (which may be revived). There is also a solidarity fund. All these different groups came together at weekly Sunday meetings open to all members where administrative details are thrashed out and issues concerning the club and other social/political activities are bought up for discussion. If you live in the area or are just passing through come and visit us or get involved. Also any foreign bands (especially hardcore bands who aren't capitalist wankers) interested in playing here get in touch.

The 1 In 12 Club/ 21-23 Albion St (off Sunbridge Rd)/ Bradford, West Yorkshire/ BD1 2LY England/ telephone # Bradford 734 160)

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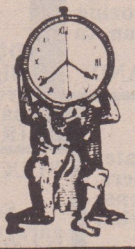

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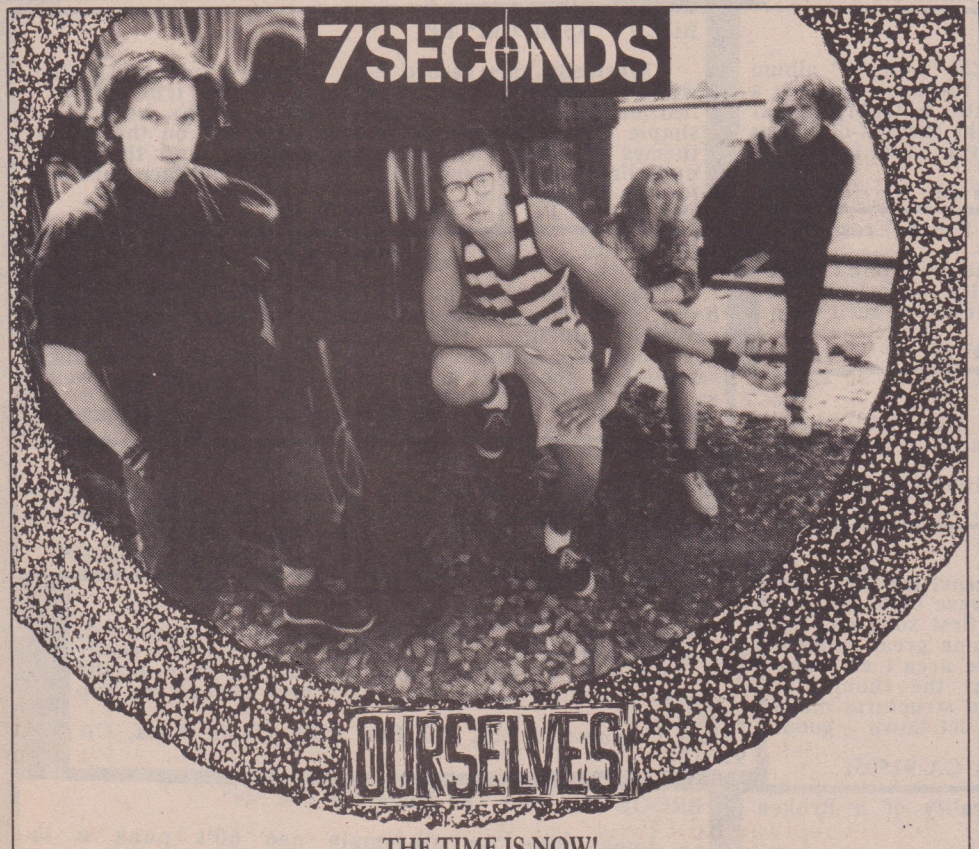

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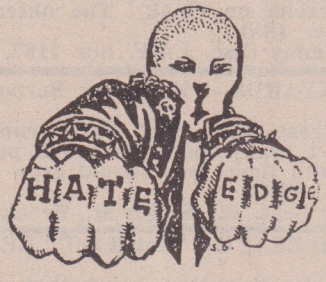

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings.
Staff: (JB) Jeff Bale/ (DF) Dr Frank/ (RG) Rob Glaser/ (WG) Walter Glaser/ (RS) Ruth Schwartz/ (AS) Alisa Schulman/ (SS) Steve Spinali/ (MS) Martin Sprouse/ (JT) Jason Traeger/ (TY) Tim Yohannan

ABSTURZENDE BRIEFTAUBEN - "Entschuldigen Sie Bite" LP

Though largely unknown outside Germany, this band has a lot of vinyl out, and this latest is in keeping with the rest--catchy pop punk. They're in the TOY DOLLS vein, very poppy, irrepressible and ultra-tight. (TY)
(Konrad Kittner, Philipsbornstr 8, 3000 Hannover 1, W. GERMANY)

ACID ZOMBIES - "Smash Burn Destroy" cassette

A pretty standard fast punk attack with lyrics about girls, nuclear power, and lighter subjects. A pretty good first effort. (WG)
(4812 Maple Ln. Circle, Gig Harbor, WA 98335)

ACORNS - EP

Plain vocals and a thumping drum/guitar attack melds with some competent songwriting on the six songs here, all mid-tempo punk tunes. But only on "Promised Land" do the ACORNS connect with a catchy, strident anthem that lights up the record. (SS)
(Willempastoorstr 43, 4881 BN Zundert, HOLLAND)

ALTAR OF DESTRUCTION - cassette

Metally HC, and pretty strong stuff at that, although the Tweedle-Dee leads get bothersome. Good bulldozing power, but their song titles suggest that they may lean to the metal side lyrically. (WG)
(Trash Can, Makasiinikuja 5,61800 Kauhajoki, FINLAND)

ATTITUDE ADJUSTMENT - "Archives" cassette

A sort of "history of" compilation which concentrates on their recent reformation with mostly original members. Includes both live and studio samples of their intense metal/HC sound and a short interview which tells you what they're about. (WG)
(Eric Yee, 16025 Cambrian Dr., San Leandro, CA 94578)

B.A.L.L. - "Bird" LP

The terrific parody of the BEATLES' "butcher" album cover put me in a good mood, but the tuneage -- mining a loose, mid-tempo, rock approach with a trebly guitar squiggling over the whole affair -- lacks the self-discipline to excite on vinyl. The obscure covers might intrigue some. (SS)
(Shimmy Disc, J.A.F. Box 1187, New York, NY 10116)

BACKYARDS - "Hedonistic Burnouts on Parade" cassette

Great tape title! This grungey melodic punk that doesn't really have too much personality, unfortunately, but with time, they should grow and forge out their own sound. (WG)
(Peter Beat, 221 S. 4th St., Brooklyn, NY 11211)

BAD BEACH - "Cut It Off!" LP

A chameleon band that sounds like BIG BLACK, HUSKERS, RHYTHM PIGS, MDC and lots more on any given track. Out of England. (TY)
(Konkunnel Records, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

BAD RELIGION - "Suffer" LP

I've always had a soft place in my heart for this band (minus the acoustic record) and this release only enforces everything great about them. From the first song on, the tempos, riffs, vocals and lyrics create some great melodic hardcore songs. I must admit that there aren't as many catchy riffs as in "the old days" but the thoughtful rebellious spirit and the powerful 3 chord structures make up for this loss. This is definitely not a let down - good! (MS)
(Epitaph Records, PO Box 7112, Burbank CA 91505)

BALANCE OF POWER - "The Morality of a Broken Dream" cassette

Metal HC, with considerable power and energy, and good lyrics. Music may only appeal to metal mongers, but the words are appreciated. (WG)
($3 to Josh Hart, 403 Pearl St., Frederick, MD 21701)

BERURIER NOIR - "Nuit Apache/Jim Lajungle"

One of France's most popular punk bands release an extremely catchy pair of tunes in Spanish for Basque country consumption. Both tunes have a beat that sounds like mechanical spoons, great guitar, weird background mouth harp, great singalongs (no matter what language you speak). Sort of a modern crypto GARY GLITTER. (TY)
(Oihuka Records, Amaya 2 B - 4° b, 31002 Pamplona, SPAIN))

BIG BOYS - "Wreck Collection" cassette

A good sampling of the BIG BOYS rock/punk/funk sound, taken from old records, demos, and live shows. Seventeen songs total; high energy and downright fun. (WG)
(No Auditions, PO Box 48767, Austin, TX 78765)

BIG DRILL CAR - "Small Block" mini LP

A one-sided album consisting of hard-driving but all too innocuous college radio post-punk. It's got its moments, decent power, briefly reminiscient of ROLLINS, but... (TY)
(Varient Records, 266 E. 20th St, Costa Mesa, CA 92627)

BITCH MAGNET - "Star Booty" mini LP

A pop/garage sound a la REPLACEMENTS/HUSKER DU, as well as being out of the Midwest, Ohio in this case. Big guitar sound and a decent amount of zip keep the tunes from lapsing into completely homogenized college radio pap, but there are hints of it here and there. (TY)
(Roman Candle, 146 E. College #3, Oberlin, OH 44074)

BLUCK - "It Tasted Better Going Down" cassette

Solid well produced HC with mostly personal lyrics. A garage band who sound just great! (WG)
(Mattlet Price, 4802 Rydal Ct., Indianapolis, IN 46254)

BOLD - "Speak Out" LP

Musically this record is a lot more interesting than what I expected. It's hardcore in the true sense - fast/loud/powerful. The songs remain catchy because of simple diverse structures. The lyrics touch on the typical themes of unity/friendships/back-stabbing and there's an underlining moral aspect that is not in your face, which is for the better! (MS)
(Revelation, PO Box 1454, New Haven, CT 06506)

BONDI, VIC - "The Ghost Dances" LP

The vocalist of the late ARTICLES OF FAITH tries his hand at singer/songwriter, accompanying himself on acoustic guitar. His characteristic anger and confrontational attitude has been supplanted by a brooding resignation. There are a couple of AOF tunes here, as well as newer experiences reflected. (TY)
(Wishing Well, PO Box 9417, Fountain Valley, CA 92728)

BORDERLINE - cassette

Metal/hardcore that's pretty dry, not too much interesting happening musically or lyrically. They need to really let loose and let the energy flow. (WG)
(Mike Karlsson, Storgatan 61, 573 32 Tranas, SWEDEN)

BRAIN RUST - 12"

Bass, drums, and female vocals anchor the concerned, politically-oriented songs on this EP. Minimal and coolly arty, BRAIN RUST must be congratulated for their socially responsible stance, though the tracks here weren't my cup o' tea. (SS)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

BROOD - "I Need You There/You Got Me"

Looks like an all-female neo 60's punk a la PANDORAS. An it's not a mere flaccid copy either cuz there's quite a punch here. (TY)
(Get Hip, 509 1st. St., Canonsburg, PA 15317)

RECORD TAPE REVIEWS

THE BRUTE CREATION - "The Time Is Now" cassette

Raw, raunchy thrash with force and gusto. Lyrically, they attack child abuse, animal abuse, racism, and more. Nothing too original, just a damn good band. (WG)
(Mark, c/o Against The Wind, PO Box 1161 Station B, Burlington, Ont. L7P359, CANADA)

CHAOTIC MEMORIES - cassette

Chunky raw punk of all speeds, played loosely and heartily, with trashy energy and fuzzed out guitars. A couple catchy choruses stand out. OK. (WG)
(PO Box 9311, Fayetteville, NC 28311-7694)

CHEMICAL PEOPLE - "Fan Club Single" EP

Four tunes, two straight ahead punkers (including a GLEN DANZIG cover) and two more jazzy but still hard-edged blasts. Very energized and enjoyable. (TY)
(PO Box 6964, Beverly Hills, CA 90212)

CLAPHEADS - "Terrorism" flexi

Very hot pop hardcore with catchy tunes, tight playing, little touches that make it, and a slight mania. It's got the spirit! (TY)
(Shit Records, JAPAN)

COLLAPS - "Bacteria" LP

The mid-speed/change of pace HC on this disc contains occasional speedcore inflections, but rarely strays from its format to allow hooks to modulate the power. Adequate for the genre, though I found it uninvolving and fairly unoriginal. (SS)
(Double A Records, Reiner Mettner, Eichenstr. 14, 5600 Wuppertal 2, W. GERMANY)

COWBOY KILLERS - "Demos And Live" cassette

Hot stuff from this up-and-coming UK act: racey, thrash tunes with slower melodic pieces to break things up a bit. Sounds like goos lyrics, too. Great! (WG)
(80 Brynglas Dr., Newport, Gwent, NP9 5QS, S. Wales, UK)

D-VISION - "No Laughing Matter" LP

There's a confluence of styles here, ranging from early CIRCLE JERKS, late posicore, funk, and lots inbetween. Out of Reno, there's not as much 7 SECONDS as we might expect, and their mix of sounds is somewhat unique. Good lyrics too. (TY)
(Positive Force/Dutch East)

DEAD SILENCE/DISSENT - split LP

All the songs here are taken from DISSENT's first LP and DEAD SILENCE's "Beginning Of An End" album. A good sample of two great bands.
(Double A, Reiner Mettner, Eichenstr 14, 5600 Wuppertal 2, W. GERMANY)

DEADLESS MUSS - "5 Years Imprisonment" LP

Noisy, and a bit sloppy at times, but fun nonetheless. Just your basic "give me skateboard, I'm bad boy" thrash (I swear that's the lyrics to one song). Hilarious, probably unintentionally. (TY)
(Selfish Records, JAPAN)

DESPERATE MINDS - "Like it Was Only Yesterday" cassette

A tape version of their now out of print 7" EP plus four live tunes-all good upbeat catchy pop-punk with hummable choruses. Real swell! (WG)
(PO Box 65331, Station F, Vancouver, BC, V5N 5P3 CANADA)

DETONATORS - "Balls To You" cassette

Glad to see Bruce and Juan back together again, and sounding better than ever. This recording is clearer than past efforts and enhances their energetic punk. Fast songs with an almost early DOA-feel, and great lyrics as usual. A fave. (TY)
(Bruce Hartnell, 432 W 6th #A, Eugene, OR 97401)

ECO-GUERILLAS - "Plodding/Napalm Rain Forest"

In keeping with the band's name, ecological and environmentalist concerns are focus of the lyrics. The music varies, within each song, from "Plodding" to mid-tempo to incredibly fast, a schizophrenic pace that takes a little getting used to, but it works. (DF)
(Noseman Records, PO Box 1154, Boulder, CO 80306)

ENEMY - "School Lunch Victim" EP

Standard medium- to fast-tempo punk is a common enough article, and here it's augmented by some mean lead guitar and heartfelt singing. An encouraging debut, but a lack of originality indicates the full measure of their promise might lie in the future. "New Calling" is their best track. (SS)
(Lewis Wiggs, PO Box 19431, Indianapolis, IN 46219)

EX - "Aural Guerilla" LP

An impressive package of politically-oriented noise attack rhythm music, huge political graphic posters and a foldout lyric sheet for their political themes. As you may have guessed, this is a comprehensive musical/artistic/political statement. Should be a laugh seeing their domestic version on that well known supporter of political projects, Homestead Records. (TY)
(PO Box 635, 1000 AP Amsterdam, HOLLAND)

EXPLIOTED - "War Now" 12"

Missed this one when it came out a few months ago. Two speedy punk tunes with little distinctive character, and one punk/dub throbber. Anti-Semetic and sexist remarks grace the back cover. Hey Wattie, is it true your recording contract stipulates that you must have a mohawk? (TY)
(Rough Justice, UK)

EYEBALL - EP

Dave (ex-JERRYS KIDZ, CLOWN ALLEY) and other expatriates from New Mexico (ex-KORPHU) team up for a growlathon. Dave's vocals are still remarkable, but the two long/solo tunes detract a bit from that. The other 2 shorter songs are either thrashy or country punkish. (TY)
(1346 Haight St., San Francisco, CA 94117)

F.O.N. - "Care" cassette

Melodic punk of all speeds with catchy choruses and what sounds like good lyrics. Although a couple slower tunes could use some oomph, this one is worth a listen. (WG)
(F.O.N., Ball State University., Edwards Hall Box 41, Muncie, IN 47306)

FEARLESS VAMPIRE KILLERS - "The Girl Who Rapes Boys" EP

Is there any correlation between the fact that this is the only Japanese label that regularly remembers there is a world beyond Japan and sends out their releases, and the fact that their production sound is far more garage than most other Japanese releases? Despite the somewhat thin sound, the music here is kickass, wired thrash with hooks. Write em! (TY)
(Water Land, 2F Sanno Haitsu, 1-25 Oataki-cho, Yokosuka-shi, Kanagawa-Ken 238, JAPAN)

FEISTY CADAVERS - "Dead Give Away" EP

Snotty, satiric lyrics make this mid-tempo punk memorable and fun, while the riffy-ness of the songs recalls '79 punk with an '80's freshness. Solid and very listenable, this is a truly feisty outfit. (SS)
(F.S.N. Records, PO Box 39533, Detroit, MI 48239)

FINGERS OF DOOM - EP

The spoken/sung female vocals, rife with personality, combined with the cheekily self-indulgent guitars, reminds me of what MARY MONDAY might sound like with an updating of style and upgrading of talent. Even the recording is primitive. What year is this? (SS)
(Tombstone Records, PO Box 1463, Clackmas, OR 97105)

RECORD TAPE REVIEWS

FERAL KIDS - "Down Wid Da Big Boyz" cassette

Rough HC done with chops and energy. Wordwise, they cover one night stands, buisnessmen, and my favorite diety, SATAN. Ok. (WG)
(144 West River St., Milford, CT 06460)

FLATMATES - "I Could Be In Heaven" EP

A U.S. release of this U.K. pop punk femme outfit. Some of their material is pretty rockin', a lightweight RAMONES style, but these 3 selections are lighter than that. Jaunty, forgetable pop. (TY)
(K Records, Box 7154, Olympia, WA 98507)

FORGOTTEN REBELS - "Surfin' On Heroin" LP

This irreverant Canadian band has been around since the late 70's, producing many classic retardo tunes and at least five 12" records. This LP contains an almost "greatest hits" reprise, though the older tunes are re-recorded with the new members. Only singer Mickey DeSadist remains from the original band, but the new versions sound pretty damn good too. (TY)
(Restless Records)

GBH - "Wot a Bargain" 12"

Three soundalike fast cuts and one medium-paced tune that's a bit more distinct. Nothing new here. (TY)
(Rough Justice, UK)

GARDENS OF... - cassette

Rockish punk accented by force and drive. Long tunes, which detracts from the immediacy, but this moves along quite well. (WG)
(641 E. Morningside, Atlanta, GA 30324)

GLAMOUR GHOULS - "Living Dead/Mein Freund"

This 45 comes in a 12" jacket, so don't be fooled. Also, don't think this is a gloom or glam band either. Both tunes are catchy singalong power punk, the latter being more uptempo than the A side. Liked both tracks. (TY)
(Walter Truck, Leuchte 51, 6 Frankfort 60, W. GERMANY)

GOTZ - "Controlled Boy" 8"

Catchy rockin' pop punk with some nasty noise guitar popping up at just the right time. Good stuff. (TY)
(no address, JAPAN)

GRIFFIN - "The Phantom of the Shocker" EP

Not morbid as the name and cover might suggest, but instead it's a really rockin' and even catchy pop hardcore sound. Most songs can even be sung along with. OK. (TY)
(no address, JAPAN)

HALF LIFE - "I Got It Bad/C'mon Everybody"

Mike La Vella's last fling with this veteran band is a playful garage romp. A 60's snarl-type tune on the top, an Eddie Cochran cover underneath. The band will be continuing, has an album all recorded, but needs a label. Any takers out there? (TY)
(Bem, PO Box 8619, Pittsburgh, PA 15221)

HALO OF FLIES - "No Time/You Get Nothing"

Very crunching and angry grunge. Smarting bass and wrenching lurches make it hurt. The drums and guitar smash and lash. Powerful punch. (TY)
(Amphetamine Reptile, 2636 Lyndale Ave S. #4, Minneapolis, MN 55408)

GRANT HART - "2541" 12"

Much like what Hart was writing in Huskers last days. Mould's guitar work is noticeably absent, replaced with Hart's own acoustic stuff, it fits well with the songs. The title track is exceptional, moody and reflective. Gone is any trace of the buzzsaw days, but that's OK. (JT)
(SST Records)

HATE THAT SMILE - cassette

Totally killer mid-tempo pop punk with catchy choruses that'll have you singing and humming the day away. Lyrics sound good as well. Simply great! (WG)
(Paul Simmons, 1 Malta Close, Dorchester, Dorset, DTI 2QA, ENGLAND)

HAUNTING SOULS - "Triple Demo" cassette

Hardcore speedmetal with what seem to be sincere progressive lyrics dealing with sexism, pollution, peace, and other topics. A band that stands out from the pack. (WG)
(PO Box 2433, Dayton, OH 45401)

IGNITION - "Machination" LP

A very well articulated cry against man's ongoing abuse of himself and all he sees and creates. The music too hurls itself against the seemingly relentless and amoral gears of "progress", creating a driving but ominously powerful sound. High quality music with equal (and increasingly rare) integrity, from these ex-members of EMBRACE, FAITH, IRON CROSS, etc. (TY)
(Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

IMPLEMENT - cassette

Some Dischord-ian graphics on this one and the music here is slightly DC-ish fast punk. The vocals seem a bit shaky, but that should be overcome with time. Pretty good. (WG)
(Flexgripper Records, 1710 Kenneth Rd., Glendale, CA 91201)

INHUMAN - "Fuck Your War" cassette

Varied HC of all speeds and a slight metal influence. Reminds me of an inferior version of early DRI, with social/political lyrics. Pretty good. (WG)
(Inhuman, C.P. 157 Stn. "M", MTL (P.Q.), CANADA HIV-3L8)

INHUMAN CONDITIONS - "Sanction S.A." EP

Archetypal modern hardcore, done with an extra bit of gusto to set it apart. No new ground, but honest. (TY)
(Temple of Love, Oberrecht 7B, 2082 Neuendeich, W. GERMANY)

INSIDE OUT - cassette

An all female 3-piece who really have their shit together, with a strong multi-influenced attack, which reminds me bit of the RHYTHM PIGS. Only two songs, but two good ones. (WG)
(PO Box 1662, Royal Oak, MI 48068)

INSTIGATORS - "Shockgun" LP

The lads continue in a more musical direction, intertwining aspects of hardcore with postpunk sensibilities. While the results aren't horrid, there is an uncomfortable self-consciousness at times, and Tez's (er...Andy's) voice seems to have gone up a few octaves. Methinks "growing up" and rock n roll don't mix. (TY)
(Flipside, PO Box 363, Whittier, CA 90608)

INSYTE - "Liberation" cassette

Really good lyrics on this one: Anti-animal abuse, pro-equality, pro-peace, anti-oppression, etc. Musically, though, I can't get into it: jangly, jerky, semi-experimental punk that just doesn't catch my ear. Great sentiments, anyway, and comes with lyric booklet. (WG)
(PO Box 163, N. Carlton 3054, Victoria, AUSTRALIA)

IOWA BEEF EXPERIENCE - "Coolass Gravytrain" LP

Yet another jazzy/metal/hardcore fusion band, this one out of the Midwest. Kinda like Hendrix on cough syrup stuck in the wrong decade. Personaly, I can't stand casseroles, but if your taste runs to VICTIMS-RHYTHM-BEACH-FAMILY-MANNEQUIN-PIGS, you'll eat hardy. (TY)
(Vinyl Solution, 39 Hereford Rd, London W2, ENGLAND)

RECORD TAPE REVIEWS

KING MISSILE (DOG FLY RELIGION) -"They" LP

Using soft, acoustic/softly electric instrumentation (even cello!) in the context of short, strangely appealing songs, KING MISSILE have created an album of intruguing originals. Recalls the ONLY ONES in the vocals, the VELVETS in mood, and sixties in the evocative moodiness of many tracks. I can't explain why, but this album grabbed me like nothing I've heard in months. (SS)
(Shimmy Disc, J.A.F. Box 1187, New York, NY 10116)

KINGS OF OBLIVION - "Wise Up" EP

Fast hardcore for the most part, with traces of pop, funk and metal turning up now and then. Overall emphasis is on hard fast noise with lots of energy despite bass-heavy production. Good. (DF)
(That Certain Esmarelda, UK)

KORTATU - "Kolpez Kolpe/Oker Nago"

A ska/dub tune on the A-side, and a more modish ska/RnB tune on the flip, both with a very pop feel but punk undertones. (TY)
(Oihuka Records, Amaya 2 B - 4° b, 31002 Pamplona, SPAIN)

LA POLLA RECORDS - "El Perro Salvaje" EP

A great, catchy pop punk tune with instant sing-a-long parts, a "Batman" break and Rezillos-like clean/tight delivery. B-side is a slow, psychedelic weird-out. (TY)
(Oihuka Records, Amaya 2 B - 4° b, 31002 Pamplona, SPAIN)

LOST GEN - "Censored" LP

This new release howcases an expansion of LOST GEN's musical horizons to encompass aspects of other genres, including guitar-oriented rock and metal. At first some of the songs didn't seem to hang together right, but after a couple of listens most of them really grew on me. And despite the shift away from straight punk, LOST GEN's old ability to come up with good hooks and melodies hasn't disappeared. (JB)
(Incas Records, 272 Benham Ave, Bridgeport, CT 06604)

M.D.C. - "More Dead Cops 1981-1987" LP

Been looking for that old MDC STAINS 45? No need now, as all the MDC 7" records have been collected herein, as well as comp tracks and 2 covers (HENDRIX and ALBERT KING?) (TY)
(Boner Records, PO Box 2081, Berkeley CA 94702)

MK ULTRA - "Anomie" cassette

Good punk rock done with melody and power. A couple other influences creep in to keep you on your toes. A band with a sense of personality. (WG)
(John Paris, 116 Magneson Ter., Los Gatos, CA 95030

MALLET-HEAD - LP

Ex-GANG GREEN people and other Boston-area vets are involved in this largeley metal/rock venture. The press kit says "After one listen you won't even consider it hype when we say they are the new metal gods." I listened. Pathetic.(TY)
(Frontier Records, PO Box 22, Sun Valley, CA 91353)

MEDIA CHILDREN - "Slaughter Of The Innocent" cassette

A neat package here, hardline anti-war, anti-sexist, anti-racist, anti-animal abuse stuff presented in funky cartoons, literature, graphics, and lyrics, of course. Musically, it's diverse, but mostly mid-tempo melodic punk. But the attitude is where the appeal is. (WG)
(PO Box 6188, Fullerton, CA 92634)

MINT GREEN SLIME - cassette

Mostly ultra raw basic punk with a "fuck you" attitude and lyrics about slasher flicks. Also includes a very out-of-place country song. Weird. (WG)
(5649 Monterey Dr., Orlando, FL 32811)

MISANTHROPES - "Why Do You Treat Me So Bad?" EP

Sixties teen themes and musical treatment, but their punk style comes off relatively well. There's an extra buzz here that adds credability. Good guitar, hot bass, and psych stereo sound. (TY)
(Get Hip, 509 1st. St., Canonsburg, PA 15317)

MORE FIENDS - "Yo Asphalt Head" LP

A bit of the old No Wave sound meets a more modern arty punk sound. Tight, powerful, chunky, quirky, and a slide guitar. (TY)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

MUDHONEY - "Touch Me I'm Sick/
Sweet Young Thing Ain't Sweet No More"

In the vein of the STOOGES with a tad bit of G.G. thrown in. High quality pain-oriented garage slashing here.(TY)
(Sub-Pop, PO Box 20645, Seattle WA 98102)

NEUROOT - "Plead Insanity" LP

This band's always had a "heavy" hardcore sound, but on this album they've added a lot more squacky solos and slowed the tempo down a wee bit. Can't say I like the musical direction or the metal/gothic artwork, but the lyrics are still up to snuff. (TY)
(Hageland Records, Diestsestraat 21, 3230 Aarschot, BELGIUM)

O.L.D. - "Old Lady Drivers" LP

Dumbo lyrics combined with music that's like HERESY meets STIKKY. Spastic suburban geekdom personified, from Bergenfield, New Jersey, home of the devil. (TY)
(Earache Records, PO Box 144, Nottingham NG3 4GE, UK)

OBITUARIES - 12"

Most of the 6 tunes here have a good, punchy mid-tempo beat, though a couple get a little wimpy. Femme vocals add an edge. Good sound. (TY)
(Highgate Records, 3854 SE Yamhill, Portland OR 97214)

ONE WAY - cassette

Amongst this band's straightforward powerful HC sound and anti-drug, "positive" lyrics, they also dabble with nationalism, telling us the least we can do is "fight for America" and "nationalism is back, we must shape it." Hmm... (WG)
(8386 Hunters Horn, Germantown, TN 38138)

ORGAN DONORS - "Young and Angry" cassette

Raw punk with totally snotty vocals; short basic tunes. Pun of the month: "cereal killer". (WG)
(53B Rita Dr., Bristol, CT 06010)

PHANTOMS OF THE FUTURE - cassette

An eerie but powerful punk sound which reminds me a bit of early KILLING JOKE. Kinda schizo but interesting and energetic. (WG)
Idiots Records, Kannes Schmidt, Münsterstr. 13, 4600 Dortmund 1, W. GERMANY)

POCKET FISHERMEN - "Amy Carter/
Ten Fingers On One Hand"

An interesting release that's got a punky feel while not quite punk. It's got a bit of Texas dementia a la BUTTHOLES but is much more slick and clean and direct. (TY)
((Brant Bingamon, 1300 S. 6th, Austin, TX 78704)

POISON IDEA - "Filthkick" EP

Outside of the occasional squawky guitar lead, this is a lot less metal than Tom Pig hinted at. In fact, this 4-song release reminds me of CAPITOL PUNISHMENT's powerhouse style. Includes a cover of the DAMNED's "Neat Neat Neat" (TY)
(Jerry A, 1429 SW 14th #412, Portland, OR 97201)

RECORD TAPE REVIEWS

PORN ORCHARD - EP

3 tunes with loud guitars, screaming vocals, etc-no frills, just state-of-the-art 80's hardcore that only occasionally rises above the predictable, though there's no lack of energy. Lyrics are personal, obscure. (DF)
(Spearhead Records, PO Box 189, Athens, GA 30603)

PRESIDENT FETCH - cassette

Mid to fast stuff here, all with good rockin' energy and animated vocals. Some catchy sing along choruses, too. Good. (WG)
(PANX, B.P. 5058, 31033 Toulouse Cedex, FRANCE)

RAPEMAN - "Budd" 12"

Steve Albini's latest art project, with the same loud guitars, "big beat", and nihilistic pretentious but nowhere near the energy and power of BIG BLACK. 3 out of the 4 tracks are live. (DF)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

REASON TO BELIEVE - "The Next Door" EP

Decided MINOR THREAT influences in the vocals and song structures can be forgiven for the gutsy effectiveness of the material. Tight, powerful, dynamic -- I've heard it before, but I'm glad I had a chance to hear it again. Very good. (SS)
(1672 Oakhorne Dr., Harbor City, CA 90710)

RESURRECTED BLOATED FLOATERS - LP

A few members of the late ACTIVE INGREDIENTS are here, but the music resembles not at all that ensemble. The range is from blues to country, garage rock to jazzy noise punk. Musically diverse, but not as urgent. (TY)
(PO Box 1605, Lexington, KY 40592)

ROSE ROSE - "Kill Your Brain" LP

Their third album and still no let up. They still kick out the jams at top speed, just raging all over the fucking platter. Insane vocals, tight and wired rhythm, and slashing guitar. (TY)
(Dogma Records, No. 303 Aota Bldg, 3-1-9 Kohenji-Kita, Suginami-Ku,Tokyo, JAPAN)

SACRED HATE - "Shadows of Grey" LP

Excellent combination of fast binges, slower grinding stages, and angry lyrics. Sounds like D.R.I. at times, but with more variety and angst. Good Debut. (TY)
(Ron Gordon, PO Box 6480, Youngstown, OH 44501)

SCREAMING BLOODY LEPER CHILDREN - cassette

A pretty weird name for a bad that sounds kinda Oi-ish, especially in raw guitar sound, vocals, and singalong bits. Not bad, though. (WG)
(19930 Poinciana, Redford, MI 48240)

7 SECONDS - "Ourselves" LP

If this is themselves now (even tho they look like Die Kreuzen and sound like U2), who were they before? The lyrics on this record harken back, trying to deal introspectively with change, aging, and preserving what's worth it. Though I don't really like the homogenized sound or Kevin's "singing", I appreciate the attempt to come to terms. But in place of their previous spark and idealism of youth has come doubt and loss of direction. Must say that the music is a bit more tolerable than the previous release, but still missing is the edge that brings it home. (TY)
(Restless Records)

SEWER TROUT - "Sewer Trout for President/ Que Sera Sera"

This timely release is better than the voting manual the government sends you. Besides the A-side (which is a hilarious run down on our "choices" and why we should vote for the Keg Party), there's a wonderful pamphlet which compares the stances and bullshit factor on both major candidates, as well as S.T.'s positions. (TY)
(One Shot Flop available from Lookout Records & Blacklist Mailorder)

SHAVED PIGS - "Cheers!" LP

A return to a bit more aggressive roots, though not as raging as their debut 7". The use of harmonica and horns can be a minus or plus. As they used to say, "NY's all right if you like saxophones". (TY)
(Porcine Records, PO Box 888, NY, NY 10024)

SHOW OF STRENGTH - cassette

Raw garagey punk with a straight edge slant lyrically. Not as clean and together as some of their bro's in the "positive" camp, but still OK. (WG)
(856 W. Broadway, Red Lion, PA 17356)

SINK MANHATTAN - "Breakhouse" LP

They have some typical industrial-sounding material but after getting past the clanging, dirgy noise, there is a hastiness and hardness that raises these guys above the norm. It's that same nastyness that people like FOETUS and KILLDOZER have and it's recommended if you're a part of their audience. (RS)
(No Age Records, PO Box 54214, Philadelphia, PA 19105)

SKULL 69 - cassette

This is so punk: I love it! Totally garagey punk/thrash with lyrics about getting drunk and trashing rich people. How could you hate a band who does a song called "Hate Edge"? (WG)
(Bob Da Punk, Box 4316, Portland, ME 04101)

SQUID PATROL - "The Squids Are Alright" cassette

Mid-tempo melodic punk similar to a more garagey DESCENDENTS. Lyrics about personal stuff like Molly Ringwald. Live recording. (WG)
(6798 Del Playa #B, Isla Vista, CA 93117)

THE SLUGS - "Non-Stop Holiday" LP

Despite what seems a conscious attempt to fit into the current mainstream "college radio sound", this record is better than average power-pop/punk á la HüSKER Dü. Good song writing, some catchy tunes and solid playing are enough to overcome the slightly timid production. (DF)
(Pravda, 3728 N. Clarke St., Chicago, IL 60613)

SOCIAL UNREST - "Now And Forever" LP

Their last will and testament, the final chapter to a long career. Most of these songs are considerably mellower than previous releases, tho they'd been heading in that direction. The singing is a lot more pop than edged, the music's more brooding post-punk than hardcore. Even their cover of the BUZZCOCKS' "Ever Fallen In Love" is toned down from their live rendetion. (TY)
(Libertine Records)

SOCKEYE - "It's a Crazy Elderly World" cassette

Behold the godliness of SOCKEYE: Totally goony nerdy garagecore with completely retarded lyrics which some may find offensive if you take 'em seriously (which is nearly impossible). Complete freakfest a la king. (WG)
(Dave, PO Box 24223, Stow, Oh 44244-0223)

SORT SOL - "Out Of Eye" LP

SORT SOL (formerly the punk band THE SODS), have been around, making this garagey blues material for some time. This is a live "official bootleg", which is fairly well recorded and shows their rockin', spunky side as well as their hard, social commentary in their ballads. Some of it is epic garage stuff, other parts demand special taste--but collevtively, for SORT SOL fans for sure. (RS)
(Jan Werther, Clumsoevy 17 st, 2700 Brh, DENMARK)

SOULSIDE - "Trigger" LP

Lots of rhythmic rodeo here, adding a funky, tribal feel to some songs. These new dimensions both add depth and subtract flow. A couple of tunes rage though, while the rest opt for pulse power. Ride that camel. (TY)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007)

RECORD TAPE REVIEWS

STAND UP - "The Truth" cassette

Basic garagey melodic punk that sounds like a slowed-down version of 7 SECONDS. Not really too much personality, but they'll grow with time and practice. (WG)
(Jeremy Weiss, 154 Wilson Dr., Lancaster PA 17603)

STIFF LITTLE FINGERS - "Live And Loud!" double LP

This is the double LP alluded to in last issue's review of their No Sleep To Belfast 12". The four tracks on that release recorded live at a reunion show in 1987, appear on this double live LP, and, unfortunately, are probably the most lively and vital cuts. While not horrible, the other cuts really pale when compared to the earlier studio sessions. If you must, get the 12". (TY)
(Link Records, UK)

STUPIDS - "Peel Sessions" 12"

Very clean and powerful sounding, a bit slicker but as rocking melodic hardcore as ever. Five tunes all previously released (as is usually the case with these "Peel Sessions" releases). (TY)
(Strange Fruit Records, UK)

SUPERFETAZIONE - cassette

This band includes the guitarist from BULLET LAVOLTA and he provides some standout work in this mid-tempo punk band. The vocals are a bit weak, but this isn't bad. (WG)
(Andrea Naglieri, Via Bellani 45, 00153 Rome, ITALY)

SYSTEMATIC MASS MURDER - cassette

Speedmetal/noise thrash with ultra hoarse vocals, all a bit sloppy. Lyrics range from abstract to rebellious. Mediocre. (WG)
(Alexander Illmer, Zum Mordsiek 10, 4500 Osnabruck, W. GERMANY)

TT TASK - "Suicide" EP

Absolutely classic Swedish hardcore. Haven't heard a new band from this land of really fastness in quite a while that connect with melodic and powerful thrash so well on their first outing. Four enjoyable tracks. (TY)
(Thomas Kytomaki, Rosenhallsgatan 6, 633 58 Eskilstuna, SWEDEN)

THEATRE OF ICE - "Live-Beyond the Graves of Utah" cassette

Pretty upbeat stuff for a "gloomy death rock" band; some of these tunes could actually be called happy-sounding. Oh well, at least we know that everything isn't bleak. (WG)
(Orphanage Records, 1702 W. Camelback. Suite 315, Phoenix, AZ 85015)

LES THUGS - "Dirty White Race" 12"

Back again from France with their straightforward fast punk. All four of the tunes contain their sing-along choruses, distinctive riffs and catchiness. Great lyrics, especially on the title track. (TY)
(Vinyl Solution, 39 Hereford Rd, London W2, ENGLAND)

U-MEN - "Step on a Bug" LP

Late-BIRTHDAY PARTY shows up in the tortured vocals and high-volume guitar assault; the lyrics, demented and arty, stay consistent with their influences. At least NICK CAVE fans have something to buy with the artistic demise of their lord and master. (SS)
(Black Label, 1506 E. Olive Way, Seattle, WA 98122)

VALSE TRISTE - cassette

Slow rough punk with raw monotone vocals. Although a few cuts had some drive, I found this rather boring. Lyrics in Finnish. (WG)
(Trash Can, Makasiinikuja 5, 61800 Kauhajoki, FINLAND)

VANDALS - "Slippery When Ill" LP

Kind of punky cartoonish comedy country rock. Not my cup of cowpie chili, too silly, or maybe not silly enough! (JT)
(Restless Records)

V/A - "Ark II Benefit" cassette

A benefit tape to help stop animal abuse; all Canadian acts grace this one, including NO MIND, BLACK DONNELLYS and SON OF HAPPY. Good shit and a worthwhile cause. (WG)
(Shawn MacDonald, 100 Russett Ave, Toronto, Ont M6H-3M3, CANADA)

V/A - "Attack Is Now Suicide" LP

Originally this record was to be put out on Phantom Records here in the U.S., but an earthquake made this a bit difficult so Double A Records helped out. This comp is made up of 23 international bands that are heavily rooted in punk/hardcore. Some of the standouts include EXTREM, STIKKY, NO FRAUD, RAPED TEENAGERS, PIN PRICK, ASOCIAL, and DAMAGE. Good effort! (MS)
(Double A, Reiner Mettner, Eichenstr 14, 5600 Wuppertal 2, W. GERMANY)

V/A - "Beethovens Rache" LP

A Bonn area comp, featuring mostly punk and a bit or hardcore. Bands include INZEST, FFF, RABATZ, VENDETTA, and more. (TY)
(B Torn, Wolfstr 10, 5300 Bonn 1, W. GERMANY)

V/A - "Better Yet...Connecticut Hardcore" EP

BIG GULP, FREEDOM OF CHOICE, FALLBACK, FORCED REALITY, and SCOOTER X share this EP of fresh, aggressive HC. Energy, punch, and more than a little humor bouys this above the competition even if it doesn't blow it away. (SS)
(No Help Records, 9 Sherman Ct. # 1-5, New Britain, CT 09052)

V/A - "Endless Night Carnival" LP

HYDRA, IB-SINGER, NEW ROTEEKA, and GASATSU chip in about 3 tunes each with varying degrees of hardcoreness. Maybe only 2 or 3 tunes that aren't top notch, but the rest cook. An energy boost. (TY)
(Neo Family Records, JAPAN)

V/A - "Eye of the Thrashguerilla" LP

DEATH SIDE, RAISE CAIN, S.O.B, NIGHTMARE, CROW and one other written in Japanese rage like maniacs from start to finish. They all seem to out-HC each other. Powerful stuff here.(TY)
(Selfish Records, JAPAN)

V/A - "Hardcore For The Masses" LP

A mixed Swedish bag of punk, ultrathrash, metalcore and some stuff that's hard to classify. As with most compilations, the quality here varies, but this one is much better than most of today's HC samplers. The standouts include the STREBERS, TOTALITAR, FILTHY CHRISTIANS, and ASOCIAL's "No Time To Be Nice". Comes with a booklet and an unbelievably ugly cover. (JB)
(Uproar Records c/o Peter Alqvist, Ringvägen 11, 773 00 Fagersta, SWEDEN)

V/A - "Hardcore Vol 1" LP

This unpretentiously named album features NY's ARTLESS, Germany's EA 80, K.G.B., AIDSCATS, CROWD OF ISOLATED, BOSKOPS, and Denmark's DREAM POLICE. One or two songs each, overwhelmingly thrash/hardcore (except the latter band). (TY)
(Starving Missile c/o Mike Just, Therese-Eichse Allee 30 VI, 8000 Munich 83, W. GERMANY)

V/A - "It's So Hard to Be Cool..." LP

An eclectic selection of "alternative rock," this comp passes on the HC to highlight (among other things) rockabilly-ish sounds (TALL LONESOME PINES), rockin' pop (REDUCERS), and one killer punch of protopunk (TRUE BELIEVERS, ex-NUNS included). The latter outrocks anything on this LP with its VELVETS/STOOGES power. (SS)
(I Wanna Records, PO Box 166, Wright Bros. Station, Dayton, OH 45409)

RECORD TAPE REVIEWS

V/A - "Never Mind The West Here's The East" cassette

A Polish punk compilation with tunes by DEZERTER, ARMIA, TZN XENNA, and more, taken from '85 to the present. (WG)
(Command Records, 10 Grenoble Dr. #811, Don Mills, Ont. M3C 1B6, CANADA)

V/A - "No Apparent Reason" cassette

Mucho small bands here including SKITZO, DISACCORD, NO ONE'S ALLIE, and many more. Loads of goodies here so if you want a taste of some fresh noise, check this out. (WG)
(Crash Course Tapes, c/o David Durham, 16550 Cederama, Mt. Clemens, MI 48044)

V/A - "Oops! Wrong Stereotype" LP

The current roster of AT bands contribute at least 1 piece each here. Included are NOMEANSNO's cuts from Canadian-only releases, and then unreleased tracks by FALSE PROPHETS, BEATNIGS, TRAGIC MULATTO, ALICE DONUT, STICKDOG, CHRISTIAN LUNCH, and then "music" by ex-DK KLAUS FLOURIDE and a spoken word piece by JELLO. Largely longish cuts the post punk side. (TY)
(Alternative Tentacles, PO Box 11458, San Francisco CA 94101)

V/A - "Odd Man Out" EP

One tune each by 5 D.C area bands. SHUDDER TO THINK, M.F.D., and FUN JUNKIES kick ass with BLACK MARKET BABY and GOVERNMENT ISSUE chipping in as well. Grows on you. (TY)
(D.S.I., PO Box 346, Dunn Loring, VA 22027)

V/A - "Raw Cuts Vol. 7" LP

The latest installment in this neo-garage and psych series covers the UK. Most all the bands do formula 60's styles, with varying degrees of success, but few actually capture the purely raw spirit and bring it into today's world. Included are THE THANES, AARDVARKS, MORTICIANS, OFFHOOKS, BEAT POETS, and many more. (TY)
(Satellite Records/ UK)

V/A - "Something is Wrong" LP

This all-European comp starts out like gangbusters with a great track by WUT, has another excellent cut by the same band as well as DUNKLE TAGE, and a host of decent material by KINA, L.U.L.L., ANTI-TOXIN and more. Hardcore and post-hardcore, and comes with an excellent illustrated magazine. (TY)
(Milo, Am Feuerschanzengraten 24, 3400 Gottingen, W. GERMANY)

V/A - "Suck My Dick" cassette

Loads of harsh Japanese thrash with SIC, DON DON, F.U.K., and ten more, all spewing out raw savage intensity, which is both exciting and grating. (WG)
(Nouzui Records, c/o Yoshikawa, Kyoei-Sou 2-5, 1-18-21, Amanuma, Suginami-Ku, Tokyo 167, JAPAN)

V/A - "Suffer This" LP

A variety of styles here, bound together by god-knows-what. Largely on the noisy/eccentric side of garage/sludge, this Boston sampler includes FEEDING FRENZY, HULLABALOO, THE FIVE, and more. (TY)
(Gawdawful Records, PO Box 2129, Cambridge MA 02238)

V/A - "Teenage Killers That Fear No Law" cassette

25 (count em) bands here serving two songs each adding up to a pretty good comp. Included are DISSENT, BEYOND, INHUMAN CONDITIONS, and more. (WG)
(408 East West Hwy., Chevy Chase, MD 20815)

V/A - "Tourist Attraction" cassette

A solid comp of worthwhile bands like M.S.I., SCREECHING WEASEL (the comp tape kings!), RIPCORD, FAILSAFE, and five more, all blazing through hot material. Keen. (WG)
(Lee Marcouz, 837-99 Eastvale Dr., Gloucester, Ont K1J-7TS, CANADA)

V/A - "The View From Below Vol. 2" cassette

A death rock comp featuring BURIAL BENEFITS, SACRIFICE CHOIR, FUNERAL PARTY, and more. Real positive stuff, just check out these song titles: "Love Like Napalm", "Til Death Do I Part", etc. Total gloom and doom. (WG)
(Orphanage Records, 1702 W. Camelback #315, Phoenix, AZ 85015)

VERTIGO - cassette

Garagey punk 'n' HC with a couple unique twists 'n' turns. Vocals are a bit low and monotone, but this is still pretty good. (WG)
(Allen Hayden, 2509 W. 165th St., Torrance, CA 90504)

VISION - "Undiscovered" EP

Their second vinyl effort, and a more in-depth look at their developement. Their lyrical approach, and to some extent, their musical approach relates closely to both an older and more recent DC feel, though there are SoCal HC roots here as well. Very thoughtful and well done.(TY)
(Vision, 701 Meadow Rd., Bridgewater, NJ 08807)

WAR ON THE SAINTS - mini LP

A hard-edged but jazzy/eccentric sound. Songs lapse into almost too pop regions but usually get powered out when the vocals stop. Up and down. (TY)
(Positive Force/Dutch East)

WARLOCK PINCHERS - "Loaf" LP

Rapping with a punk attitude (and music at times). These guys have some severe Midwest damage going for them. Will appeal to fans of rap, garage, experimental and noise subgenres. (TY)
(My Tongue Records, PO Box 17863, Denver, CO 80217)

WARWORLD - "The First Recordings" cassette

It's a limited edition video box containing four cassettes and a booklet that's a hefty but impressive package. Keeping in mind that it is an earful for any reviewer, this covers a two year span of recording. It is powerful, mostly electronic, industrial music that is not to be taken lightly. If you are a fan of this type of material, and want a challenge, this is far from shoddy and worth writing to the band immediatley before they are gone. (RS)
(6301 Sunset Blvd. #103, Box 83, Hollywood, CA 90028)

WIDE AWAKE - "Ct. Hardcore" EP

Yet another band whose major complaint is friends lying, pride, people changing, fights, etc. Nothing wrong with that, but the sheer quantity of people whose priorities are limited to that scope is a bit frightening. Good but generic hardcore. (TY)
(Schism Records, 225 N 8th St. #4L, Brooklyn, NY 11211)

WORLD OF DISTORTION - "All the Volume... Twice the Distortion" LP

Hard-edged but catchy, punk but pop, garage but psych. A real grab-bag of sounds that cut across decades but aren't too derivative of any particular era. Decent tension even on slower/lighter tunes. Out of Mass. (TY)
(Voxx, PO Box 7112, Burbank CA 91510)

YOUTH OF TODAY - "Can't Close My Eyes" LP

This is basically the Y.O.T. 7" of the same name that came out on Positive Force a few years back. The tunes are re-mixed, and they've added two more cuts ("Take A Stand" and "We Just Might", which appear on other releases). (TY)
(Schism/Caroline)

ZERO HOUR - "Take Two" cassette

Mediocre grungey thrash that whips by your ear pretty fast, but not many tunes are memorable. Lyrics cover various political, social, and personal subjects. Fair. (WG)
(1884 Shamrock Dr, Brentwood, TN 37027)

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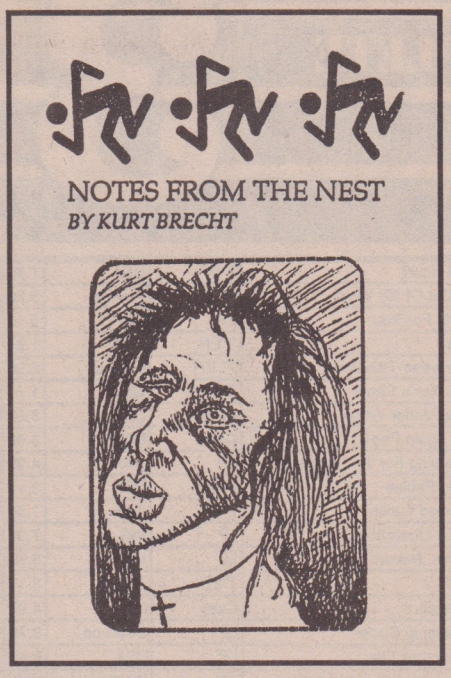
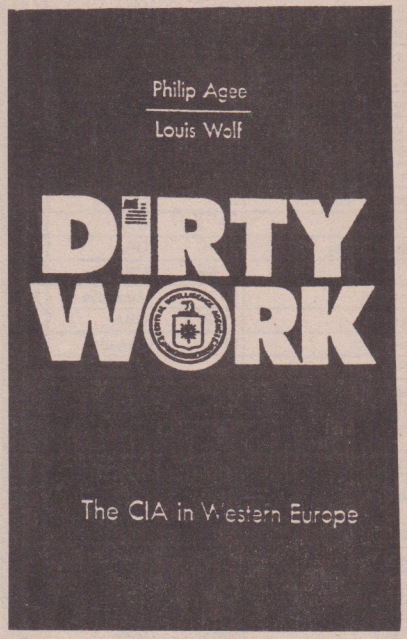
BOOK REVIEWS

Reviewers: Dale Flattum (DF), Joel Wing (JW), Katja Gussmann (KG)



Kurt Brecht, *Notes From The Nest*. (3 Embaracadero West #335, Oakland, CA 94607)

The thoughts and stoned wanderings of a homeless, broke hardcore singer avoiding a job, who really used to live in a tree in San Francisco. *Notes From The Nest* takes you from tree limbs to Slayer concerts via every free soup kitchen along the way. There's a few too many rhymes in here for my taste and some of the poetry makes me cringe, but I guess that's my problem. Easily read in one setting, probably most interesting for DRI fans. (DF)

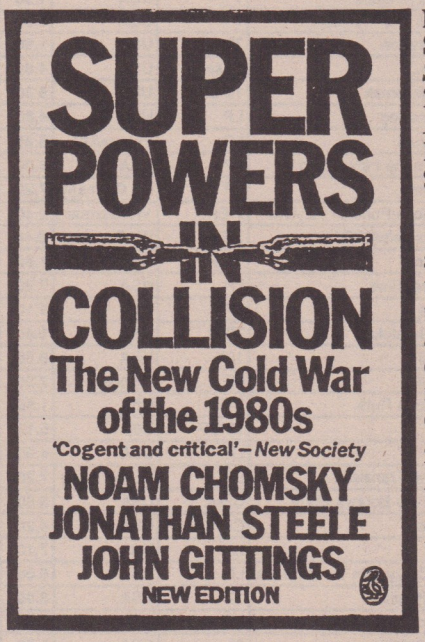


Philip Agee and Louis Wolf, eds., *Dirty Work, The CIA in Western Europe*. (New York: Dorset Press, 1987), 318pp.

Dirty Work is an attempt to document CIA operations in Europe. Philip Agee and Louis Wolf have chosen to accomplish this by compiling a series of anti-CIA articles from Europe and the U.S. about various aspects of the Agency. They also describe ways in which researchers can identify CIA agents working under embassy cover in foreign countries; and, in the original press of the book, they include an appendix of over 400 pages containing names and biographies of alleged CIA operatives working in Europe. This appendix, however, was removed because of a CIA threat to sue the editors and publishing company. Although Mr. Agee and Mr. Wolfintend to offer a thought-provoking collection of articles, they fail to accomplish this goal.

Dirty Work contains such articles as "Communique" written by the November 17 Revolutionary Organization from Greece. The article is an explaination of the group's assassination of Richard Welch, the Greek CIA Station Chief in 1976. Other articles are "The CIA In Portugal" and "Changes in the CIA in Portugal," both by Philip Agee. These were written in 1975-76 during the Portugese revolution and are suggestions by Agee to the revolutionaries on ways to cope with possible CIA operations against them. The articles might capture your attention if you are revolutionary, but otherwise the two articles are mediocre. On the interesting side, we have "The CIA's Corporate Shell Game" by John Marks. this piece discusses the various corporations and business fronts the CIA has used for cover over the years. Another good article is that by Richard Fletcher entitled, "How CIA Money Took the Teeth Out of British Socialism." This is probably the most interesting article in *Dirty Work*. It discusses how the CIA sponsored various politicians and intellectuals of the British Labor Party who were seeking a more moderate stance for their party via a call for denationalization of industry and the promise of full employment.

Overall, *Dirty Work* is a very uneven book. Some articles are interesting while others are quite boring. This variance in quality gives *Dirty Work* a rough texture and makes it appealing only to those who are CIA enthusiasts. (JW)



Noam Chomsky, Jonathan Steele, and John Gittings, *Super Powers In Collision, The New Cold War of the 1980s* . (England: Penguin Books Ltd., 1984), 139 pp., $4.95.

Noam Chomsky, Jonathan Steele, and John Gittings have written a very interesting book in *Super Powers In Collision*. The book cuts through the myths and misinformation surrounding current world affairs to analyse the real aims of the United States, the Soviet Union, and China. This is done through three articles by the authors on their respective interests. Noam Chomsky handles U.S. foreign policy in "The United States: From Greece to El Salvador;" Jonathan Steele deals with the period of detente in "The Soviet Union: What Happaned to Detente?" and John Gittings writes about China's role in world affairs during the past four decades in "China: Half a Superpower."

Chomsky begins the book with his article which deals with the main themes and events occurring in U.S. foreign policy since World War II. His main theory is that the Cold War began and was maintained as a means of world management by the two superpowers, Russia and the U.S. This was accomplished by invoking the threat of the superpower enemy, thereby allowing each country to rally its allies and domestic population behind aggressive and interventionist policies abroad to maintain the desired form of order and stability in its respective domain.

This theory has been used by Chomsky throughout his prolific writings on U.S. foreign policy. The problem with his theory is that it discounts real threats made by the Soviet Union. Thus, incidents such as the Berlin Blockade and the Cuban Missile Crisis, when the Soviets really were posing a threat, are not accounted for by Chomsky's hypothesis. For him, the Soviet threat is only a means towards an end for U.S. foreign policy, and this contention leaves a gap in his theory.

Next, Jonathan Steele writes about the period of detente between the Soviet Union and the U.S. This is the least appealing of the writings in *Super Powers In Collision* since Mr. Steele presents the standard version of events during the period. Thus, this essay falls somewhat short of the aim of the book, an analysis of world events that goes beyond traditional thinking.

Mr. Steele writes that the period of detente, defined as a time of mutual agreement between the two superpowers, deteriorated because of the unwillingness of the U.S. to accept the Soviet Union as an equal, the Soviet invasion of Afghanistan, and the revolutions in Nicaragua and Iran. This explanation is given by most foreign

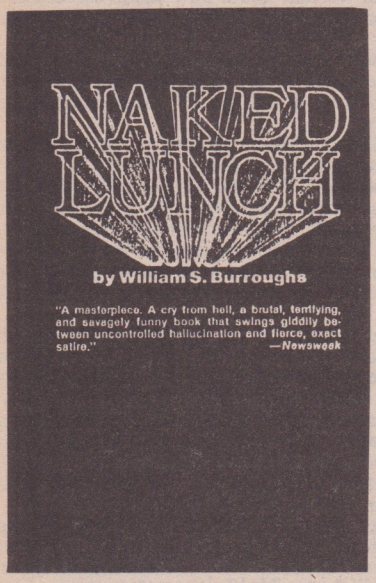
BOOK REVIEWS

Reviewers: Dale Flattum (DF), Joel Wing (JW), Katja Gussmann (KG)

policy analysts as the reason for the failing of detente and adds nothing new to that perspective.

The last piece is by John Gittings and deals with Chinese foreign policy since the Communist takeover in 1949. This is probably the most interesting of the three essays as Mr. Gittings delves into the thoughts of Mao on foreign policy and the shift of China from the Soviets to the West. Mr. Gittings attributes that shift in Chinese policy to the U.S. which, in his opinion, opened to door for normalization of relations between the countries. This adds a new perspective to the Chinese shift from the Soviets to the U.S. since most have accounted it to a Chinese decision, not a U.S. one.

All in all *Super Powers In Collision* comes across as a very important book to read for a better understanding of current world affairs. The three authors present clear arguments for their positions and add new light to world events. (JW



William Burroughs, *Naked Lunch*. (Black Cat Book/ Grove Press)

Ok, the story goes something like this: Burroughs spends several odd years doing nothing but heroin and staring at his shoe after accidentally killing his wife during a drunken game of william tell. (the gunsights were later proved bent) he's found by Kerouac and all them in Tangiers still staring at his shoe in a trashed out apart ment knee deep in scribbled writings. Jack types it all out for him, suggests the title, and they've got this huge stack of paper sitting there waiting to be arranged. Now as they sit there staring at it, decideing where to start, William, (being the ever insightful man he is) says "WAIT!!! LEAVE IT IN THE ORDER IT'S IN! LET'S NOT FUCK WITH CHANCE!!" (or something like that) So what you've got is some 500 pages of incredible hallucinatory satire like if yr ID grabbed a pencil and learned to spell. Burroughs and his painter pal Brion Gysin also invented the whole madslasher cut up method to literature around this time..EXAMPLE! cut this column into strips.. lengthwise and sideways.. now rearrange it while staring out the window..(or at yr shoe) now rewrite what ya got like so:*The story goes sideways out the window into strips..lenghtwise and incredible. He' s found a pencil, grabbed his pal, and rearranged literature BENT He is the scribbled man..cut up into nothing but heroin and satire..staring at this huge pile of 500 trashed out drunken apartments..stacked lengthwise in his gunsights.." Let' s not fuck with lunch." the man says..deciding where to cut deep next.*

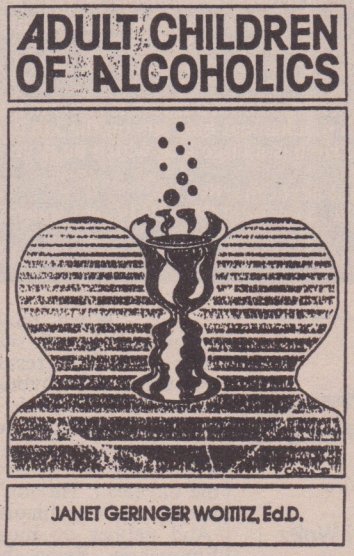
So, now wasn't that fun! Try it next time you write yr folks..it might git you a couple of extra bucks in the mail or at least a few worried glances the next time you stop by..(DE)

Mark Beyer *Agony* . (Raw/Pantheon Books)

Romance, terror, drama, and high-tech sci-fi. All this and lots more in this little book (and I do mean little). It goes something like this: there's these two people named Amy and Jordan. They are your basic sniveling, whining loser types, who inflict themselves with countless bizarre problems. The story starts when Amy and Jordan get fired from their jobs for being stupid and incompetent, then Amy's head gets ripped off by a monster, and Jordan's legs get

ripped off by a giant man-eating fish. They both have operations, everything gets all fixed. So, then they decide to go live with a tribe of caveman-like people on an island. Soon after their arrival, some sort of nuclear power plant nearby blows up. All the natives die immediatly, Amy and Jordan decide to go home, but Amy's skin rots off from side effects of the explosion. She goes to the hospital and gets all fixed up again. Then all this other shit happens, they do more stupid things, and get attacked by more weird monsters. In the end you see them laying in bed peacefully, but little do they know...around the corner lurks a monster with a giant dagger...

The whole book is only about 6 inches by 6 inches and has comic book style art with very strange, demented pictures. My suggestion to you is act like you are browsing, read the book while you're in the store, and save yourself the money. It is a really cool book, but $7.50 is kind of a lot of money for a paperback. (KG)



Janet Geringer Woititz, *Adult Children Of Alcoholics*. (Health Communictions Inc., 2119-A Hollywood Blvd, Hollywood, FL 33020)

Now having had a father with a drinking problem I was sort of curious as to what this book might have to say. .but at the same time I was in no way interested in reading a bunch of crybaby essays on how rough it all was and how we should all feel MORE sorry for ourselved..etcetera etcetera but whats incredible about this book is that it forces you through none of that bullshit but reveals the thought patterns and impression of the world that growning up in such an environment can create. Reading a lot of this book was like a weird deja vu.. It was all stuff you'd never thought about but upon seeing it written down it just sort of clicks..It's a good book, it can kind of help you sort out WHY you think certain ways about things but may have never NOTICED yourself doing..check it out..I don't think you have to be an adult to read it..you know who you are.. (EZ)

MOVIE REVIEWS

It's time to hit the road again. There is news of a heat wave!! So Mr. Portnow and I decide to go straight to Death Valley to find out what lives there. Well, we made it and found Bates Motel which is complete with a T.V. and video system but no air conditioning. Oh well it's only 115° in the shade. The exterior of the motel is covered with scorpions, the crackle sound they make has inspired us to view **BLUE VELVET.**

I am sure everyone has seen this great film as I have,but I just saw it again and it put me up so far I had to talk about it. Any way, from the first frame of film, the slow moving crushed blue velvet drapes, then to the pure white picket fence with the extra color in the flowers, in the yard of the all American mainstream suburban town of Lumberton, U.S.A. which still has the 1950's type of lame alive and well.

The camera moves on to the house scene. This is the main characters father who is watering his yard to the absolute green, when suddenly the hose has a mind of its own and decides to damage him seriously enough to bring his son home from school. This is all perfect because he finds the clues to the mystery, which is about to begin. (Be sure to check out the slow motion action of the dog attack on the water!!)

Now on to the graphic close-up of the ground (you can hear it breathe). The view is as if you are an insect. It's a bugs eye view, crawling through the weeds and suddenly coming across a human ear teaming with ants (Salvador Dali style). Beautiful!!

This is where the main character finds the ear, puts it in a small paper bag and takes off to find out what the fuck is going on. His search takes us on all of the best paths where life is perfect, and safe as milk.

The photography is great. The camera seems to be mounted on the viewers' forehead. It moves as if it were in a time warp. Almost too slow, with the fade from scene to scene always a surprise. Many split-second images that exist only to add depth and tension.

There is a feeling throughout the film that is subtle, but very much a threat of the unknown. Something you can't put your finger on. Almost on tilt. Always surreal.

The music is cartoon-like at the wrong time, and serious when things get funny. Laced with humor, usually at the wrong time. Even the trees are frightening, the Ozzie and Harriet show on P.C.P. It's all so ultra-normal on the surface. (You know what that means).

David Lynch directed and wrote the screenplay for this film which I think is his best since the classic **ERASERHEAD**. Of course Dennis Hopper is in this film as Frank. In this incredible performance Hopper lets us see his brain exposed! He comes on fast and strong like the real thing!

I think Frank is the only sane person in the whole film.

To clone him at least 10 billion times is our best bet for the future of this planet.

Anyway, there are too many great things about this film to cover in this limited space, so to the end where a mechanical bird sits on the kitchen window sill on a perfect sunny day. He has a large bug which he is very proud of.

Enough clues, see the film. Until next time, bye bye.

I am now Frank, let's go for a ride, a joy ride! Wow!!! It's rip-snortin-fun in the sun!

We are on our way to Las Vegas to watch videos with Howard Hughes.

When punk got mixed up with science fiction, the result was a lumbering hybrid known as cyberpunk. I hear Timothy Leary now claims to have coined the term, but don't believe the old faker. He don't know punk from shinola. And neither do most filmmakers. Being the parties who get slimed by some scriptwriters, maybe we ought to care. Then again, maybe we just ought to laugh. What's not so funny is that when we describe ourselves in our own art or even our own films, the result is not so far removed from the mass media's version of "punk."

That Super 8 disaster from the folks who brought us We Got Power zine, **DESPARATE TEENAGE LOVEDOLLS**, is a pretty good case in point. This film was made by folks in or around the current LA scene (Redd Kross, etc.) but the action seems to be placed in the late seventies, back when "punk" and "New Wave" and "garage rock" still kinda meant the same ugly thing — around the time of the Runaways. But the fascinations are the same as most other "punk" films that I've seen so far: unpleasant sex, hard drugs, violence and music. Well, there ain't nothin' wrong with music. And I realize that **LOVEDOLLS** is SUPPOSED to be an exploitation film, or a cheap parody of one. But we can't seem to make movies about anything else. Whatever happened to pleasant sex, eh? Or is it a no-no to talk about that now, just like every time drugs are used in a movie there has to be an obligatory OD scene? As for violence, I've been to literally hundreds of gigs, parties and hang-out places with punks over the years, and only once have I seen somebody get seriously hurt — and that was when a local hood sliced the doorman's throat at a Tenderloin bar after an Agnostic Front show. But then, I don't live in LA.

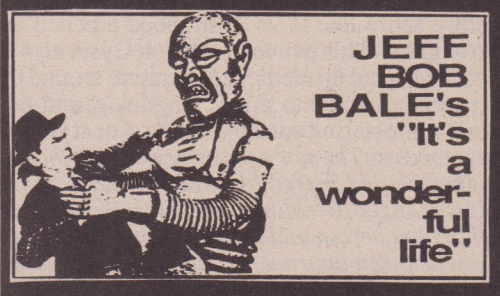
You know what I think? I think a lot of us are afraid to admit what we really are — ex-nerds, wallflowers, wimpy jerks and wanna-be tough guys, dressing and looking hard in an effort to live up to society's rules in a backward kind of way. And when we talk about how much we deplore violence and then glorify it in our art, stance and music, it sure does confuse things.

But I'm overanalyzing a movie that's meant to be silly and fun, and succeeds, no matter how sloppy the execution is. By the way, it's now being distributed nationally — I picked it up at a large SF video store in the midnight movies/cult films section.

I've found that mass media films are sometimes more sympathetic to punks than our own are. A good example is **MAX HEADROOM**, the original British film that spawned the TV series. In this pilot film, the Blanks — those who squat on the outskirts of the city without identity cards or computer records — are mainly "punk" in appearance and musical taste. Some are violent or just plain vile, some are heroic. In other words, they're just people who cut their hair funny. Or who like loud music. Sort of like you and me, only with that cartoon quality that makes for larger-than-life movie characters.

It feels funny to be saying that a made-for-TV movie does a better job of portraying punks than an effort by one of "our own". With video equipment available to damn near everyone through your local cable access channel, community college, high school, university, rich daddy, or neighbor down the street, there's no excuse for that. If punk really is something more than rock'n'roll with a bad attitude, it sure does seem like we could document that on film as well as we do through zines. And film (or video) is a medium that can reach a lot of people. If nothing else, we'd entertain ourselves and capture a moment in time to show our kids later.

Have a favorite example of punxploitation (my definition: broadly, the use of punk characters as a stylistic effect or plot device) in film, video or pop culture? Write to me about it care of MRR! Do you have something on video, or know of something, that tells the REAL story of our lives, or at least yours? Send it to me (no music videos, please)! I'll talk about it here.



DECLINE OF WESTERN CIVILIZATION II: THE METAL YEARS

If you suspect that rock 'n' roll is a hotbed of substance abuse, sexual degeneracy, and intellectual vacuity, this film will confirm all of your presuppositions. In fact, the PMRC has only to screen **DECLINE II** to substantiate their paranoid fears that contemporary hard rock is undermining the moral fiber of America. Nor will self-righteous "progressives" find any comfort here, since blatant sexism and consumerism continually rear their ugly heads. Some things in the film even shocked my sensibilities, a feat I thought impossible. Despite all this, **THE METAL YEARS** is an enormously entertaining movie, with some great headbangin' tunes and enough humor—both intentional and unintentional—to keep one in stitches throughout.

Stylistically, **THE METAL YEARS** follows the same pattern as its punk predecessor in that it mixes musical performances with band and fan interviews. The excitement level is quite high, and the quick cuts insure that the viewer won't become bored. But I must confess that I simply do not understand what the hell Penelope Spheeris is trying to reveal about metal. As in **DECLINE I**, her criteria for choosing bands, allotting time, and editing interviews in this film completely escape me. It appears that she tried to provide some sort of "representative" cross-section of bands in both films, but in my view they are neither representative nor particularly well-chosen. One could certainly have focused more attention on intelligent

MOVIE REVIEWS

punk and metal bands if one wished to, but if one sought to portray these rock subgenres in a lurid light that too could have been done more effectively.

So what do we have here? The performances range from the abysmal (LONDON, ODIN—neither of whom will fortunately ever make it), through the mediocre (LIZZY BORDEN—who should have done their one great song, "Me Against The World"), to the decent (SEDUCE), to the primo stuff (FASTER PUSSYCAT, MEGADEATH). The interviews with bands are alternately fairly intelligent (Lemmy from MOTORHEAD, ALICE COOPER, Gene Simmons from KISS, and especially MEGADEATH, who sound like a punk rock band), obnoxiously funny (FASTER PUSSYCAT, POISON, the Oz), downright silly (Paul Stanley from KISS), stupid and offensive (LONDON, ODIN), or sad (Chris from W.A.S.P.). The interviews with fans cover the same basic range (save the latter). The low point of the film is undoubtedly the female strip show at Gazzari's, which despite its undeniably high titillation factor, seems entirely tangential unless Spheeris is trying to hammer home the rock-as-sexism theme, which is in any case perfectly clear throughout the movie.

Perhaps the most striking aspect of the film is the disarming honesty of most of the interviewees, who freely express their opinions without concerning themselves at all with the negative reactions they might engender, in some cases justifiably. And the film certainly confirms what most teenage rebel rock fans understand far better than the punk intelligentsia (including me, till recently)—that rock 'n' roll is really all about having sex, hating your parents, and trying to avoid leading a normal, boring existence in this fucked-up world of ours, not politics in the narrow, sterile sense of the term. In my opinion, these are eminently worthy sentiments and parents are quite right to worry about the threat they pose to their absurd illusions about family life. If I were a teenaged metalhead (as opposed to a middle aged neo-metalhead), I would definitely not bring my parents to see **THE METAL YEARS** unless I wanted to shock them into never allowing me to go near a metal concert again—especially if I was a sweet, young "chick" (a term heard innumerable times in this film). And if I rated highly on the humorless, political correct-o-meter, I would definitely bring my barf bag and remove whatever I had up my butthole before attending. Others should have a whale of a time.

Consume or Be Consumed

Movies with Jerod Pore

Apropos to nothing here is a summarization of the editorial from "Drovers Journal" dated 8/4/88: The Cattlemen's Beef Promotion and Research Board created a $1 million contingency budget to fund print and distribute brouchures of "factual and accurate information" (they say, I say: "Disinformation") aimed specifically at countering the effect of animal rights groups. The cattle industry is getting scared shitless. Keep up the good work, but don't let your tactics or ideology stagnate.

The dissemination of ideology takes many interesting forms. Patty Hearst (Yet another proof of astrology, she and I share the same birthdate. Explains a lot, perhaps?) runs a cable TV network that set out to grab an interesting market niche: originally she went after real little kids, but now she's got the hots for the tween's (10-14 year olds). The daytime programming still goes after the younger set, but all the ads are geared for the tweens. Around 2:30 - 3:00 the focus really shifts to kids and families too sophisticated for the Disney Channel, but slightly offended by Big Three Network prime time. You want controversy? We got rock videos and two game shows "Finders Keepers" and "Double Dare" in which pre-pubescent kiddies waste middle class food and furnishings in the greedy creation of messes humongous enough to raise the ire of parental units who have resorted to the drastic step of venting insulin clogged spleen to Dear Abby and Ann Landers. I guess if their offspring start having more intense problems than the heathen desire to squirt each other with mustard, said sibblings are to be shipped off to deprogramming at a Morman concentration camp in Provo. Then family life could be lived as it should be, as demonstrated in the shows following immeadiately thereafter: "Make Room for Daddy" "Mr. Ed." "My Three Sons" "The Donna Reed Show." Solid American Christian Family Values! Solid as the Rock! Let's ignore the contemporary socio-economic & political factors at the time these shows were produced (not that many have changed much) that inevitable got worked into morality plots. We got formula 'Situation Comedy.' The 'Situation' was almost always a female and/or child and/or ethnic yet still caucasian character deviating from accepted social norm, be it a breach of arcane ettiquette to not following the dance of male-female relations to the precise beat and measure to outright adolescent rebellion in the form of not wanting to go to college. Leaving the path defined by this kinescopic society of yore is to create a 'Situation' and 'Situations' must not remain unresolved. Therefore it is up to the friends and family of any misguided fool to trick, con and manipulate (Never, Ever outright confrontation or communication) the fool into returning to acceptable social behavoir. See! See! It's good to manipulate your family and freinds into following a social code which you are absolutely, positively sure is the One True Path. Perfectly Firm and Correct.

Slightly exciting (always incestous media or government references) and impeachable middle class (or higher) Upright American Citizens do it all the time. Oh, TV is real, don't deny it. These good American Values are propagated at the direction of a woman who was kidnapped and brainwashed from the great-granddaughter of the man who started the Spanish American war for the express purpose of moving more newspapers to a bank robbing Black Power revolutionary named Tania.

But now these Firm and Correct Christian American Family Values are being sold with an ad campaign that has a narrator reading the white on black text "Your Boss is a butthead" "The Sun is a dying star" "The economy is collapsing" "My Three Sons can help." Or ransom note lettering "this dog wIlL Die IF yOu don'T wAtcH NickolodeOn." Oh my God it's Lassie!!

Somehow I don't think Tania Hearst is reaching for Elmer and Ethyl Biblebelt with the Boys worried about basketball try-outs and the Girls fretting over complicated neddlework. The same style of blitz is used fo the after 10:00 pm slot featuring "Laugh-In" "The Monkees" and "Lancelot Link." "Lance" is a fabulous sixties artifact: a Saturday morning hybrid of "Get Smart" "Laugh-In" and "The Monkees" performed by trained simians from San Diego. Only if you're very stoned at 11:30 at night would you be able to watch this shit.

Family Values are high in the demographics, along with anti-utopian visions and cutting-edge subgenres and subcultures. Back in 1985 these four diverse elements were combined by some Hollywood sleazeball into a great badfilm called "Generations." The older couple live in a retirement condo community and socially interact with the neighbors over the fishing line fences around the five square foot gardens as they anxiously await "The Great Eve" the millenium when all WILL be set aright! When the bigotted old man will accept his young urban light skinned but still Hispanic (habla poquito Español with an Idaho accent) daughter-in-law video teacher who is married to his son the inventor who has changed the course of CombatHockey (cheap Rollerball) against his idealistic will born of jealousy/desire to be his younger brother the CombatHockey stud whose very life is threatened by older brother's inventions; an idealism tested but strengthened by machinations of sex starved Dragon Lady transnational YAP and attacks waged against wife and daughter (where did she get that blond hair?) by HiTech LoLife gangs when she, in fit of idealism, forsakes well-paying career to teach ghettoized minorities about information retrieval ("You can't do anything with it, but you can learn from it.") Traditional Christian American Family Values triumph over socio-technocratic anachronisms.

VIDEOS

TAKE 2

Reviewers: Brian Edge (BE), Last Will (LW)

DON DON - "Best Run Fast"

At first I thought the sound quality was very shitty until I realized that, even though it was incredibly dense, I could tell all the instruments apart. DON DON is just state-of-the-art noise punk. FLIPPER gone speedcore. Gary Floyd singing in front of an overmodulating locomotive. Floor tile being ripped up by 78 people at once. DON DON. Lead singer Yoshikawa stops to have a gentle chat with the crowd. Then they rev up the cacaphony once again. This highly recommended tape comes with a clear picture (although the lighting is kinda weak) and hi-fi stereo. English speaking Roger Armstrong is tacked onto the end of the tape with more info about the band. DON DON and LIP CREAM can also be seen on the "Nippon Rentogen 2" compilation tape reviewed in MRR #65. (LW)
(Straight Time Prod., 3-24-11, Midorigaoka Zama-Shi Kanagawa-Ken 208, JAPAN)

VIDEO STALIN - "Love Terrorist"

Second release (that I'm aware of) by VIDEO STALIN (so named because of their plan to only release videos). Exceptionally well done both technically and aesthetically, the good mixture of montages and live footage holds one's interest throughout. The live material captures both the band's and the crowd's energy and intensity very effectively with use of multiple cameras and top-notch editing. Approx 1 hour, great footage, good-to-great sound, printed color cover, insert, plastic case. (BE)
(B.Q. Co., Ltd., 7-12-306 Maruyama-cho, Shibuya-ku, Tokyo 150, JAPAN)

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Albert

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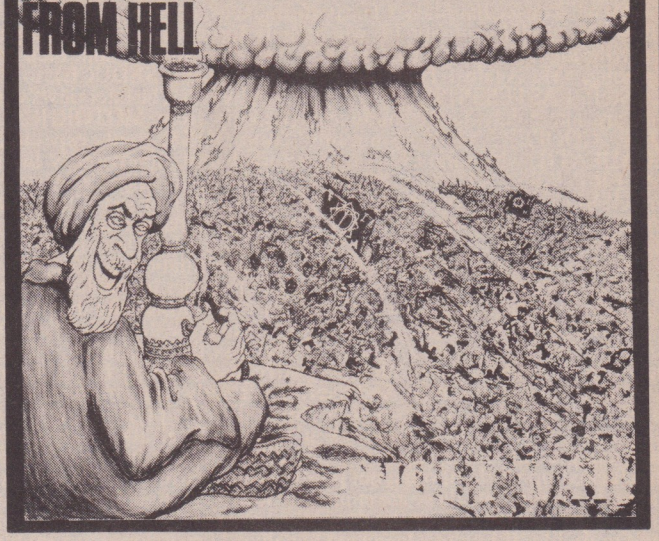

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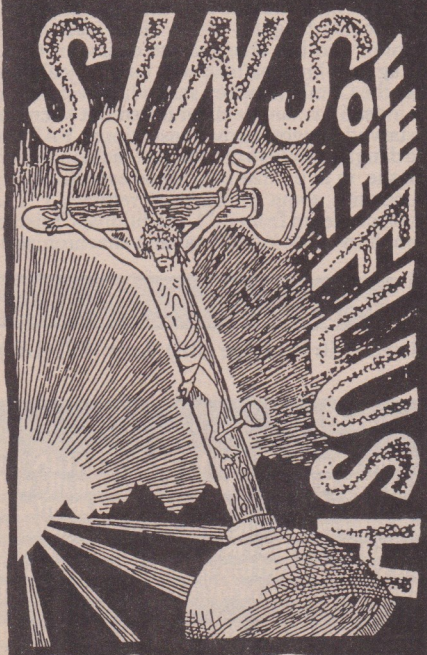

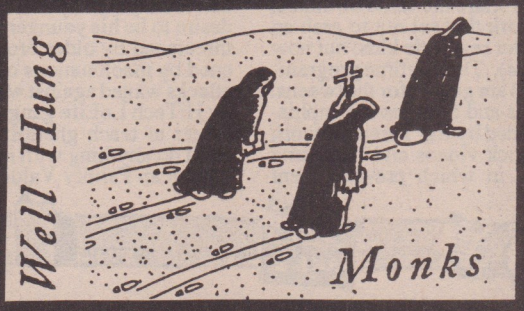

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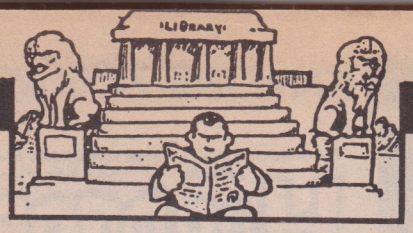


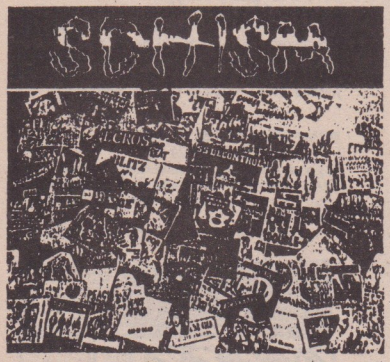
BETWEEN THE LIONS

Ok, from now on Between the Lions will contain reviews like the ones on the following three pages. They include the basic info about each zine plus some of my own opinions. I encourage all those who put out fanzines to send in a copy for review remembering to include the post paid price especially for overseas zines.

As for the reprinted covers, they fill the need for graphics. They aren't always the best ones (some might just have good covers) so read the reviews first before ordering.

MRR still has space set aside for zine articles but we will only print the ones that are truly articles. We received countless "articles" that were more of an ad than anything. We would like to have zine editors write their reasons for publishing a zine. Include background info, insights, ideas and content covered plus any opinions you might have concerning alternative publishing. You write it and do the layout but please be creative! The new size for these articles should be 3 3/4" wide by 10" high.

With all of the new format changes MRR has a classified section. This is a perfect place for zines to get the word out about their existance. It's 40 words for $2.00. See the section in this issue for examples. Martin



WIDE AWAKE SSD YDL NO FOR AN ANSWER

SCHISM #8 / $1.50 ppd.
8 1/2 x 11 - newsprint - 28 pgs.
Two great interviews with No For An Answer and Al from SSD. An interesting interview with the right wing band YDL plus a short one with Wide Awake. Also included are some opinions, loads of reviews and photos. Worth checking out.
255 N. 8th St. #4L / Brooklyn, NY 11211

SKULL SESSION #8 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A steady zine from up north that covers a cross section of speed metal and hardcore. In this issue we have interviews with Psycho Sin, Soothsayer, Problem Children, Sockeye and Hell Witch all of which are simple. There are also some reviews and comics.
6476 Snow Goose Ln. / Mississauga, Ont. L5N 5H1 / Canada /

DESCONCIERTO #3 / $3.00 ppd.
8 1/2 x 12 - offset - 48 pgs. - Spanish
This zine is packed full of information and interviews including Subterranean Kids, Raped Teenagers, DRI, Parnoid Visions, Extrem, Colera plus several pages of photos, reviews and articles. Good!
Box 384 / Zaragoza 50080 / Spain

FETVADD #7 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs. - Sedish
Interviews with Desperate Minds, SS 20, Down Syndrom and CBR. Also, there are some good photos, reviews and articles. This zine isn't very regular but when it does come out it's good.
Storgatan 61 / 573 00 Tranas / Sweden

DRAFT NOTICES #5 / 50¢ ppd.
8 1/2 x 11 - offset - 10 pgs.
An information based newsletter that deals with anti-military news, opinions and info. Good Stuff.
P.O. Box 15195 / San Diego, CA 92115

KE ASKO #2 / $2.00 ppd.
8 1/2 x 12 - copied - 24 pgs. - Spanish
Mostly made up of translated articles and short band bios plus photos, political opinions and art. Interesting.
Carlos D. Esdl Torro / Ramon y Cajal, 71 / Onteniente / Valencia / Spain

CANCER #2 / $1.50 ppd.
8 1/2 x 11 - copied - 16 pgs.
It's been along time since the first issue and as I remember this pales a bit in comparison. Included here are a couple reviews, some creative writting, fiction plus a lot of clip art. This effort is creative but sparse.
135 Central Ave. #6 / Albany, NY 12206

PHOTO STATIC #32 / $1.50
7 x 8 1/2 - copied - 56 pgs.
Most of the content here is made up of articles and artwork. A lot of it has a good political edge and strong creative side. Good food for thought and a lot of nice eye candy.
911 North Dodge St. / Iowa City, IA 52245

PACK #1 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interesting content for the official publication of the Punk Action Club-mostly reviews (movie & shows) and other non musical articles such as one on the history of Japanese super heroes. There is a picture of the sex pistols on the back cover.
P.O. Box 576 / Fremont, CA 94537

ESPAUNK #11 / $2.00 ppd.
8 1/2 x 12 - copied - 20 pgs.
A pretty good zine from Brazil that has short articles on Jello, Hates, JFA, Agnostic Front and several other groups. There are also some photos, and a huge list of contacts which happens to be the best part of this zine.
Lili Martins / Cx. Postal 1057 / Salvador BA / Cep. 40001 / Brasil

SOLD OUT #5 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
A really nicely done fanzine that contains interviews with Agnostic Front (w/ 4th of July photos), All, Verbal Assault, Token Entry, Desperate Minds plus loads of photos and reviews. Several pages are given towards editorials and graphics which give this zine a interesting and enjoyable edge. Worth buying! What's this "Boy Wonder" shit?
P.O. Box 7071 / Windsor, Ont. N9C-3Y6 / Canada

SOMA #2 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
An interesting mixture of music and opinions. This issue contains reviews and photos plus an interviews with The Cocktail Girlz. On the opinion side there are some good comments concerning atheism.
P.O. Box 35526 / Atlanta, GA 30332

ANYTHING AND EVERYTHING #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
Just a couple pages of reviews, opinions, comics, photos and humor. Not worth $1.00.
165 Newberry Cresc. / Thunder Bay, Ont. P7C 2E4 / Canada

EXTORTION #4 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Fast reading with Dissent, Dead Silence and Diet Christ plus reviews, opinions and general info. Good effort.
1207 S. Wall #343 / Carbondale, IL 62901

METALISED #10 / $3.00 ppd.
8 1/2 x 11 - glossy - 48 pgs. - English
A pretty slick mag that is split 50/50 between punk and speed metal. This issue has interviews with Raw Power, Capitol Punishment, Ear Damage, DOA, Bad Influence and more. Most of theses are interesting plus towards the back there are several pages of short new band articles, photos and addresses. A lot of content!
Stel / Kempische Stwg 30 / 3500 Hasselt / Belgium

TILT #4 / $2.50 ppd.
5 1/2 x 8 1/2 - copied - 164 pgs. - English
A fuckin' great thick zine that covers a lot of overseas and domestic hardcore. Loads of interviews, reviews, opinions, photos, articles art, graphics and info. It's in English and is very worthwhile to get!
Brob / Tennisbaanstraat 85 / 900 Gent / Belgium

INVOLUNTARY DEFECATION #4 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A small political zine that deals with a lot of animal rights issues via articles and editorials. This issue also contains an interview with the band Again and some show/record reviews. Any profit from this issue goes to the Sea Shephard organization.
1085 14th St. #1089 / Boulder, CO 80302

NO IMPACT #2 / 50¢ ppd.
4 1/4 x 5 1/2 - copied - 16 pgs.
A pocket size zine that is mainly made up of clip art and poetry/thoughts. Interesting.
424 Idaho St. / Salem, VA 24153

HUNKY DORY #3 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 30 pgs.
Interviews with Subvert, M.S.I., Jesters of Chaos, Fire Party, and Animal Clinic - all of these are pretty short and basic and include a couple photos.
517 Courgar St. S.E. / Olympia, WA 98503

BONELESS BOLOGNA #8 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
This issue mainly deals with revolutionary theory in articles about the student uprising in France, Chicago 1968 and Che Guevara. there are also a lot editorial opinions, quotes and grphics. Overall, this is intersting reading with good spirit.
335 Bruce Dr. / Lincoln, NE 68510

HATED IN THE NATION #2 / $3.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
This is nothing more then a scrapbook of GG reviews, photos and short interviews-nothing new! Press kits usally are free and end up in the trash, the only difference with this is that it costs $3.00. A waste.
5523 Montello Drive / Peoria, IL 61614

VIRGIN MEAT #5 / 75¢ ppd.
5 1/2 x 8 1/2 - offset - 20 pgs.
interviews with Like Wreckage and Geko after that there's reviews, horoscopes and stuff like that.
5247 W. L-10 / Quartz Hill, CA 93536

TRUST #14 bimonthly / $3.00 ppd.
8 1/4 x 12 - offset - 68 pgs. - German/English
One of the strongest zine coming out of Europe. This issue contains interviews with Fugazi, BBB, Yeastie Girls, No Means No and Adolescents. There are several articles, reviews and opinions. Overall, this zine has a lot of interesting writing and graphics.
Salzmannstrasse 53 / 8900 Augsburg / West Germany

PLAIN BROWN WRAPPER #243 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
This zine has a very fucked up original format that just has too many folds to deal with. The content is made up of art, comics, stories and poetry plus the results to the Road Kill contest are in here. Interesting.
1241 W 10th / Erie, PA 16502

INCOHERENT #11 / $1.25 ppd.
11 x 8 1/2 - copied - 12 pgs.
Mitzi comes through again with another good issue. This one contains several interesting articles, an interview with two funny Australians plus a lot of opinions. Short but fulfilling.
1800 Market St. #141 / S.F., CA 94102

HOMOCORE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 26 pgs.
A first of what hopefully will be a consistent zine. From the title you can guess what the content might be-it mainly is comprised of personal stories and spirit of active gays in the punk/alternative community. It's raw and enjoyable.
P.O. Box 77731 / S.F., CA 94107

UNIFIED SOCIETY #2 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Pages and pages of interviews icluding D.I., Lärm, Hickoids, Social Decay, Demented, The Exploited and many more all of which cover basic but interesting topics. Reviews and photo fill the remaining pages.
5001 Concord / Corpus Christi, TX 78415

SPEWING SHEEP #2 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
Interviews with Life Sentence, Naked Raygun, Rights of the Accused, Youth of Today and Jack Scratch. Reviews, photos and art fill the rest of this decent zine. Good effort.
P.O. Box 1149 / Wheeling, IL 60089

THE NEWS ABOUT NOISE #2 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
Mostly an opinion zine with editorials and reviews centered around music. There is a funny review of a New Music Seminar show that does a good job summing up that pitiful event. Fun.
1354 Pt. Washington Blvd. / Pt. Washington, NY 11050

MEATHEAD #1 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
This zine has all the ingredients of a first issue: short interviews (Uniform Choice & Crucial Youth), reviews, a couple addresses, some graphics and a good dose of determination to improve with next issue.
2870 Golf Circle / Emmaus, PA 18049

THIS ZINE SUCKS #13 / 50¢ ppd.
8 1/2 x 11 - copied - 24 pgs.
This issue has interviews with Immoral Discipline and Flourescent Condoms plus lots of show/record reviews and opinions. A consistently good small zine that needs just a little bit more excitment.
1601 Scenic Dr. / West Trenton, NJ 08628

H.T.M. #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs. - Spanish
Mostly reviews and ads with some contact addresses.
Ernesto Nayarro / Carmen 8, 40A / 01400 Llodio (Alava) / Spain

ROLLIN' UNDER #15 / $2.00 ppd.
8 1/2 x 11 - offset - 60 pgs. - Greek
Interviews with The Gun Club, Lydia Lunch, Christian Death, Deja Voodo, Dazibao plus tons more. This issue also contains lots of photos, articles and reviews. Consistently good but consistently in Greek. English is a foriegn language.
P.O. Box 17590 / 54009 Thessaloniki / Greece

SEX ANDS DRUGS #1 / 75¢ ppd.
11 x 8 1/2 - copied - 14 pgs.
Two interviews: Yeastie Girlz and Rhythm Pigs plus some creative writing and interesting graphics. Quality short reading.
3967m St. #2 / Jersey City, NJ 07302

ANTIMEDIA #28 / $1.00 ppd.
8 1/2 x 11 - copied - 12 pgs.
Zeno comes through this issue with a lengthy article examining anarchism and religion. Towards the back there are several bits of information, opinions and contacts plus the usual news critique.
P.O. Box 95176 / Seattle, WA 98145-2176

SLUG & LETTUCE #8 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pages
A vast improvement from last issue due to a cleaner look and a bit more substance. In here we have an interview with JFA and one with Warzone plus some articles reviews, photos and artwork. The writing and graphics make for good reading.
242 S. Gill St. / State College, PA 16801

WHAT NOW? #1 $2.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
A cool zine that has an edge via diversity. Included in this issue are some simple but intersting articles (Pol Pot, Politics an Shaving, Straight Edge, Henry Rollins, etc.) plus some reviews, poetry, art and opinions. Boring cover but good stuff inside.
23 Nelson St. #3 / Kingston, Ont. K7L 3W6 / Canada

THE HORROR #3 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
A short interview with the Accused plus some reviews and comics. There's potential here of becoming a solid gore zine.
P.O. Box 2177 Stewart Dr. / Hatfield, PA 19440

NO MORE HEROES #1 / $2.00 ppd.
8 1/2 x 12 - copied - 24 pgs.
Several band articles such as Siouxsie, Dead Kennedys, The Jam, Ramones plus some info on greek bands and local talent. Lot's of photos, reviews and opinions.
Darko Markovic / 29 Novembra 126-88 / 11000 Beograd / Yugoslavia

LA PEAUDE CA CRAINT #3 / $2.00 ppd.
8 1/2 x 12 - copied - 50 pgs. - French
A very think informative zine that has good long interviews with Les Thugs, The Brigades, OTH plus lots of photos and opinions and a heavy slant against Nazis.
Lautent Dussutour / Chemin de Citon / 33360 Latresne / France

BROCCOLI MAKES ME SAD! #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This zine is put together by the retarded Stikky and Friends crew who do a good job at creating a solid stupid humor zine. A couple short interviews (Plaid Retina & Attitude Adjustment), editorials, an article on Alf being an @ist plus a lot more dumb shit. Suburb punk humor at its finest.
1053 Regency Knoll / San Jose, CA 95129

FOR A REASON #3 / 75¢ ppd.
7 x 8 1/2 - copied - 8 pgs.
Subtitled a "Straight edge skate & music zine" this issue has short interviews with Against The Wall, Brotherhood and Visual Difference. There are also a couple of photos and contacts inside.
1036 Mt. Whitney Dr. / Big Bear City, CA 92314

AS IS #20 / $1.50 ppd.
8 1/2 x 11 - copied - 16 pgs.
An interview with Teen Lesbians and Animals, a history of the zine itself printed as a "How To" guide, plus a couple reviews, short editorials, and some poetry.
P.O. Box 60254 / OKC, OK 73146

FEEDBACK #1 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
A good first issue here with Life Sentence, Lethal Dose, Ludichrist, Apocalypse and Distorted World. The remaing pages are reviews, photos and opinions.
1982 Scenic Circle / Hollister, CA 95023

FAMOUS HARDCORE OF PUNKLAND #6 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
This zine more then ever reminds me of the Teen Beat with its Punkette of the Month picture and fan oriented hype writing - it's all basicaly harmless and at times can be interesting. This issue has: Impulse Manslaughter, False Liberty, Maggot Sandwich, Disorderly Conduct and an article on the Offenders plus reviews and large photos. This zine has a definite hardcore punk spirit.
P.O. Box 1343 / Milpitas, CA 95035

MAD IN BELGIUM #7 / $3.00 ppd.
8 1/2 x 12 - glossy - 40 pgs.
A real slick mag that deals with a lot of college radio type of stuff. This issue contains several interviews and photos but has a lasting impression of boredom. The layout and spirit are nil as far as creativity goes.
Jozef 2 str. 46 B 9000 / Gent / Belgium

WIMP OUT #7 / $1.50 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
A good small English zine that contains interviews with SNFU and Swiz also some other fun stuff such as reviews and cartoons. Lots to read.
3 Freeland Place / Bristol B58 4NP / U.K.

THE MATCH #83 / $3.00 ppd.
7 x 9 1/2 - offset - 72 pgs.
A very good anarchist journal that always seems to have a strong yet personal attiutude. Lot's of interesting articles, reviews, news, and a very large letter section plus the last segment of the soon to be book Dream World. Along with the words and ideas comes a eye catching approach towards graphics which are an important part of this mag and only add to the readers intrest. Worth buying!
P.O. Box 3488 / Tuson, AZ 85722

KULTURE ACCESS #5 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Cool zine that is entirely hand written and contains band info, opinions, photos, humor and reviews. Fun reading.
2590 Briar Ln. / Toledo, OH 43614

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PLEASE SEND US ANY INFO YOU HAVE ABOUT NAZI SKINHEADS SO OUR DATABASE CAN STAY REALLY CURRENT!

John Brown Anti-Klan Committee
2209th St., #443, San Fran., CA 94103
ANTI-RACIST HOT LINE: 415/431-8339

CLASSIFIEDS 40 WORDS $2

FINAL GILMAN ACTIVITY will be a record swap meet. Sunday October 30th, from noon to 4 PM. Entrance is $1. All tables already sold. 924 Gilman St, Berkeley, CA.

IGNITION (DC) & **GWAR** (Virginia) play at C&W Saloon (5th & Folsom) in San Fran on Sunday, October 30th. Co-sponsored by MRR. Doors open 4 PM.

I'VE PLAYED BASS 4 1/2 years now. I want to be in a band. Like Beatnigs, Crass, Nomeansno, Nuebauten, Scratch Acid, B. Surfers, Industrial, Noise, Experimental, etc. Hate Metal, rock, pop. 626-8353 or Boris ,325 Douglass, S.F., CA 94114.

NO HARMFUL ROCK, pop, metal. No two copies alike. Different. $4.00 for 90 min. cassette, stickers, booklet, stuff. Don't die wondering Rock is dead c/o Boris, 325 Douglass, S.F., CA 94114.

INFINITE REGRESSION- "God's Secret Hand Grenades" demo now available for $3 U.S. and $4 Can. Send cash or M.O. to Anthony Comazzetto, 12053 Glenwook Dr., Kamloops, BC, Canada V2C-4G8 P.S. We're looking for artists to do shirts and covers for us! Send sample artwork!

I LIVE IN Poland. I'm punk. My music is hardcore. I'm interested in trading. In Poland it's very hard to get music and zines from other countries. Write to: Piotr Tur, Manifestu Lipcowego 29A/G3, 15-879 Bialystok, Poland.

18 YEAR OLD male "punk" would like to correspond with non-racist, non-nazi, non-asshole skins. Just wanna know if "nazi" and "skinhead" should be synonymous with each other. Punks and d-rockers encouraged to write too. Sean Gustilo, 101 Princeton Rd., Glassboro, NJ 08028.

NAME YOUR BAND! What's in a name? Everything. Inspire your imagination with unused names for bands: Alternative, Metal, etc. $1.00 cash and SASE or return address to: Name Your Band, PO Box 876, Westmont, IL 60559.

VIDEOS AVAILABLE from private collection! Cramps, Ramones, P.I.L., Misfits, Pistols, Hagen, Iggy, Meatmen, D.R.I., plus lots more! Movies also! Another State, D.O.A., Swindle, Decline, Suburbia, Smithereens. Japanese punk also! Contact Peter De Mattia, 8 Haddon Road, Hewitt, N.J. 07421, (201) 853-4420.

I AM SEARCHING for original album cover art that has already appeared on an album cover. I am hoping to build up a large collection of original album art. If you have or know someone who has album art I would be interested in buying or trading for it. Please contact David Ulysses Portnow at PO Box 99284, Seattle, WA 98199 or (206) 283-2256.

ANARCHO CLASS WAR skin going to Europe. Looking for friend Chris staying with Dave of Oi Polloi. Anyone having their address, please write: Gregory Anderson c/o Animal Liberation Front Support Group, PO Box 4007, Westmount, Montreal, PQ Canada H3Z-2X3.

FREE DRUGS!!! is a contradiction in terms. Now that I've got your attention, I need demos for a future comp tape. You get a free copy of the comp and world fame. Doug Hatch, 114 Woodland Dr, Boone, NC 28607.

DRUMMER WANTED for Stukas Over Bedrock. Album just out. Must play fast, have transportation Los Angeles area. 2 arms and a foot required. Call Pete (213) 386-2641 Album or other info: P.O. Box 25B02 LA, Ca 90025.

WANTED: Any Naked Raygun 7", AOD "Barbeque", AOD/Bedlem7", Vktms "Migdet", any Negative FX 7", any Larm Records, Heresy "Thanks", any DOA 7", Stains "John Wayne", Descendents "Fat", any Dischord 7". Write to: Scott Eggerness, Garlieston, Newton Stewart, Scotland, DG88BX.

LIKE TO TRAVEL? Like meeting people and living free? Write for details on how to do it. There is a worldwide travelor's network— and you're invited to participate. Send a S.A.S.E. to: The World For Free, PO Box 137, Prince Street Sta, New York, NY 10012.

WILL BUY or swap for Dead Kennedys and Buzzcocks 12" and 7" singles. Also wanted-Zappa and Lords Of The New Church albums. Write Tom, 291 Park Ave 3-3B, Nutley, NJ 07110.

IN THE OCTOBER '88 issue of MRR, I placed a classified ad stating that numerous people owed me money. Amongst the names included was The Accused. I was wrong in including their name, because they do not owe me money. I wish to express my apologies and point out to the public that The Accused helped Subcore get its start and thus I am forever indebted to the band. I wish to point out to the Accused that I am still a loyal fan of yours, wish you the best of luck in the future and ask that you accept my apologies. Sorry guys I was mistaken- Dave Subcore.

COMPILATION LABEL wants complete domination of Western Hemisphere, but will settle for demos, live/unreleased stuff, etc. from bands, mainly hc/punk but also psych, experimental, non-fascist oi, industrial, ska, or whatever weird shit you can come up with. All bands on a tape will get a copy. Also send info, lyrics, addresses, nude photos, biblical sayings, or some BS/Female vocals a plus. Will have both "general" and "speciality" tapes. Jehovah's Scrotum, P.O.Box 2256, Danville, CA 94526.

STICK A CROSS up a nuns cunt GG Allin and the Scumfucs 1988 Reunion. (cassette only release) Not on vinyl and not distributed. $5.99. Also GG Allin and Schlonk live video in Montreal Canada $25.00. Cash only to Toilet Rock, P.O. Box 704, Oak Lawn, IL 60454. GG's Outlaw Scumfuc Tour is on the road. For bookings or phone sex call (312) 687-0941.

THE MISFITS WALK among us! I send my murdergram to all you monster kids: Write me! Trade or sell me Misfits/Samhain. I want: orig. Walk Among, Bullet, Night.., Horror, flyers, etc. T. Schindo, 1649 E. Shore Dr., Ithaca, NY 14850.

HOWDY! 16 year old male seeks correspondance, flyers, tapes, insight, opinions, friendship. I'm S.E., Vegetarian, tolerant, peaceful. Favorite bands include 7 Seconds, Y.O.T., Minor Threat, Token Entry, DK, Embrace. Everyone write! Jay McGill, P.O.Box 23, S. Gardiner, ME 04359.

WANTED: ENTERPRISING INDIVIDUAL to blow the brains out of creepy little nerds who try to sell and trade their shitty records through this classified section. Also wanted: exterminator to kill bugs that followed Crimpshrine into our house. Screeching Weasel.

BAND SEEKS SINGER or guitarist who likes Beefheart, Residents, Buttholes, Killdozer, hardcore. Chicago only. C

STICKY FILTH mini LP "Weep Women Weep" out now. 8 powerhouse songs—get your copy now from Ima Hit Records, PO Box 407, New Plymouth, New Zealand for $13 (US) including airmail post. Also available from the clever people at Waterfront, Fire Engine and Blacklist. Also list of other independent releases available.

TRADE TAPES—wanna hear some "way rad dude" New Zealand hardcore? Send me your record/tape and poster list and I'll send you mine. No slack creeps who don't reply. Write to: Greg Serious, PO Bo

FUCK RETAIL RECORD outlets! Records & tapes. All titles $6.75. Accused/Martha Splatterheads Maddest Stories Ever Told, Cryptic Slaughter/Stream Of Consciousness, Rigor Mortis/Rigor Mortis, Misfits/Walk Among Us, Danzig/Danzig, Government Issue/Boycott Stabb, Ludichrist/Powertrip, Violence/Eternal Nightmare. Also: Bongwater/Double Bummer ($10.75). Cash, check or money order. Postage: add $1 initial, .25 each additional. Illinois state residents add 6.25% tax. Combine orders to save shipping costs. Free catalog. Whiplash Records, Box 10366, Rockford, IL 61131-0366.

WANTED: Good condition issues of Sleazoid Express, Trashola, Fear of Darkness, Trash Fiend, Splatter Times, etc. Send lists, cond. and prices. Write: A Taste of Bile c/o Keith, P.O.Box 7150, Waco, TX 76714. #5 of Trash/Gore Fanzine, sen

SINGLE PROJECT INVESTORS wanted for Subcore and Ever Rat Records. Small investments with gauranteed returns. You can take a big part in the project or just sit back and count your profits. The choice is yours. Call Dave at (206) 283-2256 and get involved in music with a message. The Subcore and Ever Rat Labels.

ZENDIK FARM- Revolutionary Arts Commune- seeks creative people- we do music, dance, video, publishing, graphics, organic farming, schooling, mechanics, carpentry- we don't work jobs, we survive via our Art. (619)766-4095, 1431 Tierra del Sol, Boulevard, CA 92005. Boredo

WANTED: YOT, Side By Side, G. Biscuits video of the 10-18-87 show at CBGB's and the Bold, G. Biscuits, Side By Side video of the 1-15-88 show at Anthrax. I will trade you BYS, SSD, N. Approach, Void videos and more. Also looking for long sleeve Project X T-shirt and Wide Awake "7". Bob, 579 Price St., Daly City, CA 94014, (415) 994-7326.

THERE ARE 12 California hardcore bands on the "Leftovers" comp. tape. Society Gone Madd, Hard Stance, No One's Allie, Malicious Grind, Tally Hoe, Rotting Humans, and 6 more. Want one? Send $4 to M. Ferraro c/o Plastic Baby Prod., PO Box 126, Port Hueneme, CA 93041.

WANTED: ALL S.E. vinyl, Necros, Urinals, Chiefs, Dickies, Misfits, Skrewdriver, Bad Brains, Chain Gang, Red Rockers "Gun of Revolution", Hated, Next, Fix, Zero Boys, Crowd, Iron Cross, Stains "John Wayne"- Tony, 17 Kingery Quarter #107, Hinsdale, IL, 60521.

GUATEMALA: The Most Infamous Genocide in America

"The Guatemalan revolution is entering its third decade. Ever since the government of Jacobo Arbenz was overthrown in 1954, the majority of the Guatemalan people have been seeking a way to move the country towards solving the same problems which were present then & have only worsened over time."2---The Guerilla Army of the Poor

"It would be difficult to exaggerate the misery of the mainly-Indian peasants & urban poor..who make up 3/4's of Guatemala's population. ..Before the revolution of 1944, which overthrew the Ubico dictatorship, 'farm laborers had been roped together by the Army for delivery to the low-land farms where they were kept in debt slavery by the landowners.'"2 "Nowhere in Latin America is the land as unevenly distributed as it is in Guatemala:" 2.1% of the population owns 80% of the land & 88% of the farms are too small to provide for the needs of a family.3 Arbenz, elected to the presidency in 1950 by a wide margin, attempted to alleviate the inequality through a program of land reform wherein he expropriated vast amounts of uncultivated land & distributed it to 100,000 landless peasants. This & other social reforms offended Dwight Eisenhower, John Foster Dulles & Allen Dulles (who labeled him 'communist') as well as the United Fruit Company which had owned most of the land. The company wanted nearly $16 million in compensation but the Arbenz government offered $525,000, United Fruit's own declared valuation for tax purposes.2

Few major CIA undertakings have been as well documented or as well planned as the overthrow of Pres. Arbenz. "In March 1953, the CIA approached disgruntled right-wing officers in the Guatemalan army & arranged to send them arms. United Fruit donated $64,000 cash."2 The army failed, were captured & tried, revealing United Fruit's role in the scheme but not the CIA's. Almost another year was spent by the CIA in painstaking preparation before the successful ousting of Arbenz. In 1960 the CIA again crushed nationalist elements, this time in the Guatemalan military. By 1962, U.S. counter-insurgency strategy was being taught to the military, & right-wing 'death squads' (often police or military in civilian clothes committing atrocities too bloody to claim) tried to terrorize the people into abandoning demands for reform. During the Vietnam war, American pilots flew F-51(D) fighter planes from Panama to napalm suspected Guatemalan guerilla refugees.2

"The most infamous genocide that has ever existed on the continent is taking place in Guatemala today.. Since 1954, when the anti-communist right wing & U.S. imperialism overthrew the democratic government of Jacobo Arbenz Guzman, 83,500 people have been assassinated in Guatemala" including 13,500 in 1981 alone.1 "The genocide carried out by the self-proclaimed 'National' army & the regime's various repressive forces has been directed principally at the Indian population, Ladino workers from the city & countryside, at Christians & students, progressive professionals & politicians from the democratic opposition. Panzos, Chajul, Cotzal, Santiago Atitlan, Sacala, San Jose Poaquil, Chuabajito, Coya, Suntejal, Rabinal Semuy, Chupol, San Antonio Huista & other less known but equally horrible massacres are engraved in the national conscience as an indelible testimony to the vile genocide."1

The repression has not eliminated the people's aspirations for change, nor has it resolved the economic, social & political injustices which also equal genocide: 81% of the children are undernourished; 80% of the population cannot read or write; there is only 1 doctor per 100,000 people; in the capital city, 76% of the people have no running water (virtually non-existent in the countryside). In 1977 the level of pesticide spraying was the highest in the world: 30 to 40 people a day were treated for pesticide poisoning in season & amounts of DDT in mothers' milk was the largest in the West.2

During the Carter Presidency, pressure about human rights abuses forced the Guatemalan government to get weapons from Israel, at least a portion of which were covertly financed by the U.S. The election of Reagan elated the Guatemalan right wing. In 1982, a coup put Gen. Efrain Rios Montt, a 'born-again' Christian, into power. During the first 6 months of his regime, 2,600 Indians & peasants were massacred.2

In 1986, after the army had murdered at least 10,000 people & proclaimed victory over the guerillas, freedoms were formally restored by the end of overt military rule. After 7 years of being closed, the Guatemalan weekly, LA EPOCA, resumed publication in February, 1988. In Washington, the Senate responded by adding $4 million onto the Administration's request for military aid. The Guatemalan brass were given $9 million plus $137 million in economic aid including $80 million in cash, much of went into the army's coffers.4

"Top military officials..acknowledge that the URNG (Guatemalan National Revolutionary Unity) 'subversives' enjoy widespread support within indigenous communities. In Santiago Atitlan the military commander admitted that 25% of the local Indians were aiding the guerillas, while 50% or more were 'passive sympathizers.' ..Even in the (garrison) towns of Nebaj & Chajul, the Guerilla Army of the Poor has significant support from the local population. With over a thousand war widows living in these 2 small communities, it is no wonder the soldiers still have problems pacifying the indigenous population."5

1. GUATEMALA, THE PEOPLE UNITE!, Unitary statement from the Guatemalan National Revolutionary Unity (URNG), April 1982, Solidarity Publications.
2. THE CIA, A FORGOTTEN HISTORY, by Willian Blum, 1986, Zed Books Ltd.
3. NACLA, Report on the Americas, March/April, 1988, "Guatemala's Giron" by Tracey Devart & Michel Eckersley.
4. NACLA, Report on the Americas, May/June, 1988, "Taking Note: Freedom of the Press".
5. The GUARDIAN, August 3, 1988, "Popular Front Mobilizes against Repression" by Jon Reed.

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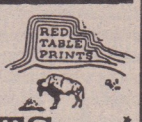

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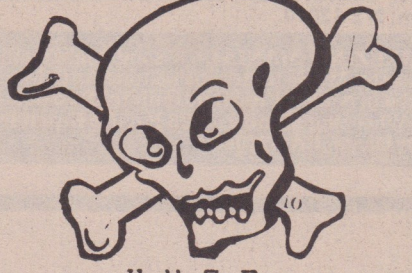

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CLASSIFIEDS 40 WORDS $2

FOR SALE: Saturday Night Pogo -Rhino LA comp from 78 w/ Dils, Vom, Motels, Dogs, Droogs, etc. Pretty good condition. Has some pops but no scratches/skips. Highest bid/trade by 12/15 takes it. Dave, PO Box 2256, Danville, CA 94526.

MOVIES, MOVIES; Safe Girl presents "I Changed My Sex Flicks". We buy, sell, trade-teen, JD, cult, drug, horror, odd movies. Updated catalog for a stamp, send list to: Safe Girl, PO Box 107, Hilltown, PA, 18927. Special, Woods' "Bride of the Monster" (1955) $9 VHS.

JOE A.- Still happy when it rains? Erin loves you always. ECK

MISFITS/SAMHAIN Flyers Wanted!! I have lots! Also I'm selling my collection of 7"s. Anyone interested please send a stamp-write Darren, 1019 Willot Rd., St. Peters, MO 63376.

IN LAST CLASSIFIED section was a message to Tom Pig: "'Fuck off and Die' -Dave /Victor". This was for a reason. First of all, Tom Pig is a friend of Dave and Victor. Due to some real bullshit between Southern Studios and Alchemy Records, everyone involved has been put into a fucked up reality. Tom Pig is a person who still cares and reacts to the situation. The idea behind all of these personal messages is to open up a dialog between Tom and Alchemy Records. We hope that it will evoke and inspire people to look deeper into the nightmare of the so called independent underground record world. Dave and Victor.

LOOKING TO TRADE with people all over the world. I'm looking for stuff by Icons Of Filth, live Sons Of Ishmael, etc. Your list gets mine. All letters will be answered.Oh yeah, Alice Smells. Louis, 62 Cestnut St., Amsterdam, NY 12010.

WHEEZING MANIAC- 8 song high quality cassette. Music to drink Prestone Anti-Freeze and worry about the lightbulb to. Two dollars to: Wheezing Maniac, 1328 Pacific Beach Dr., San Diego, CA 92109.

THESE RECORDS are in terrific condition (lyrics included). LP $4.50 EP $3.50 ppd. All "Allroy Sez" LP, Minor Threat "Minor Threat" EP and "Out of Step" EP Verbal Abuse "Rocks Your Liver" LP, SOD "Speak English..."LP, Also available: Before The Fall zine with Soulside, Leeway, Amenity, COC, interviews, offset print etc. $1.25 ppd. Write to: B.T.F., 2605 Cranberry Cir., Harrisburg, PA 17110.

NO FRILLS TAPES announces our first comp due out in early 89, there's time for your band to appear. Send your tapes and info to NFT, 4216 Old Lyne Rd., VA Beach, VA 23456 (804)471-6817.

TO WHOEVER COMPLAINED in last issue's classifieds that you hadn't been paid--well, we, at least, have paid you over $30,000 to date. Wanna guess who we are?

DO YOU HAVE these for trade: 7"ers: DNA (not "ants"), Pere Ubu - Hearthen 001 & 002, Dogs - Slash Face. USA first tour tapes of: Young Marble Giants, Undertones, Red Rockers. Got trades. Chris, x bct, Box 16205, San Diego, CA 92116. Thanks.

CAPITOL PUNISHMENT T-shirts hand made, silkscreened on high quality 100% cotton shirt. Please specify M-L-XL. $10 PPD. Cash or MO's only to Dale Stewart c/o Stage Dive Records, 1729 Belmont Ave., Fresno, CA 93701, (209) 445-0838.

STAGE DIVE RECORDS used reocrds. Buy, sell, and trade records, tapes, CD's, rock, punk, metal, new wave, 60's. Hours: noon 'til 6 p.m. Mon thru Sat. 1729 E. Belmont Ave., Fresno, CA 93701, (209) 445-0838.

MAXIMUM ROCK AND ROLL Readers: This is Joe Malicious from (the original) SON OF SAM band in Detroit. Just want to call to your attention of a few imposter S.O.S. bands that have been releasing vinyl in the last year. Don't be fooled by cheap synthoid power pop 'punk' rip- offs. We have one 45 E.P. released to date, titled 'Childhood Games', and are currently in the studio recording an L.P. Will keep in touch. Thanx! S.O.S. Detroit, Mich.

MISFITS COLLECTORS! Evillive 7" Fiend Club Edition, with insert for sale! Make bid! P.S. Send $1 ppd for the latest issue of Freedom Of Expression zine c/o Frank Pearn, 4992 Indian Trail Rd, Northhampton, PA 18067. GRRR...FANGS.

"CAMBRIDGE" FANZINE from outta England is now on sale...54 pages. Good print. Die Kreuzen, The Brigade, Instigators, Sloppy Seconds plus much more. 2 dollars from Davey Stuart, 26 Union Lane, Chesterton, Cambridge, England, CB4 1QB. Open to Correspondance also.

POWER, FURY, Rage, Speed, Lightning, Thunder, Nuclear bombs. The midwest's fastest and heaviest. Flesh and Blood 8-song tape: $4.00 to Bob Tyler, 215 Ronalds #4, Iowa City, IA 52245.

OLD LADY DRIVERS debut L.P. out now on Earache Records! It's real nifty and fast. A must for all grind-core hippies. Pretty please fuckin' buy it!

WANTED: MISFITS: any non-bootleg 7", Beware 12", Evilive EP, Wolfsblood, Walk Among Us (original), and 7 Seconds "Skin, Brains" and Guts". Will pay cash or trade. Write Kevin P, 2376 Browning, Lake Orion, MI 48035.

TO SPOIL YOUR DREAM: Issue number two of 'The Punchline'. A collection of shattered pieces. A 32-page tabloid newspaper. Featuring artwork by; John Yates, Martin Sprouse, Winston Smith, David Lester and Jello Biafra. Art as a weapon of provocation. Available soon through: Alternative Tentacles Records, P.O. Box 11458, San Francisco, CA 94101 and Blacklist Mailorder, 181 Shipley Street, San Francisco, CA 94107. $1.50 per copy.

IGNITION (DC) & **GWAR** (Virginia) play at C&W Saloon (5th & Folsom) in San Fran on Sunday, October 30th. Co-sponsored by MRR. Doors open 4 PM, show starts at 5. This follows the Gilman Street Record Swap, the final Gilman St Project event. Noon-4 Pm, 924 Gilman St., Berkeley.

TWISTED IMAGE by Ace Backwords ©1988

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